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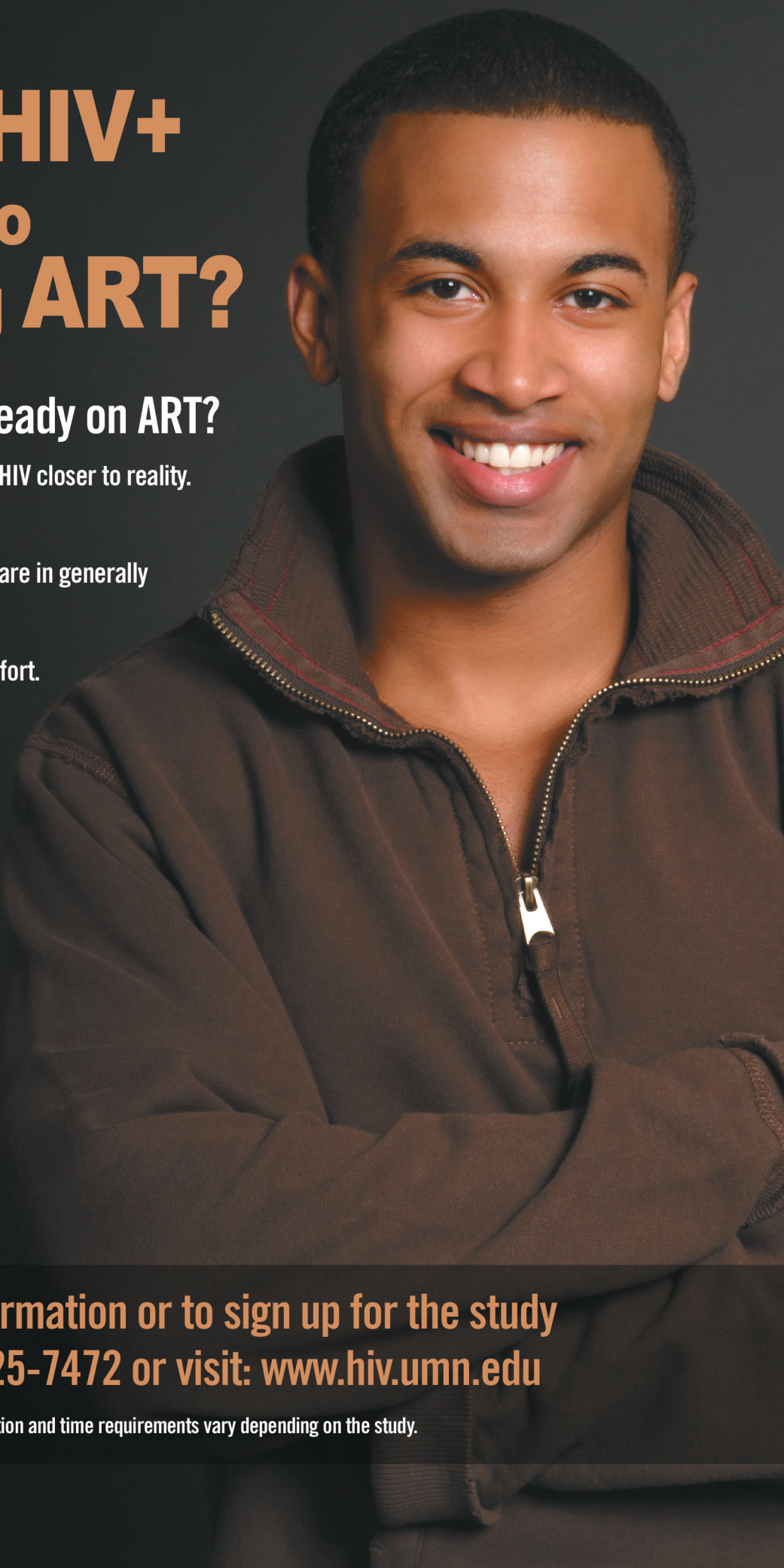
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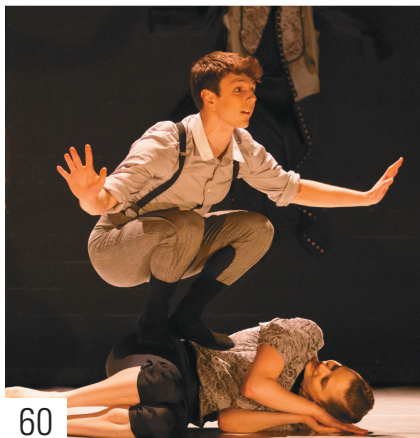
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Photo courtesy of Cirque du Soleil - Amaluna



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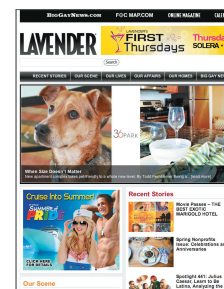
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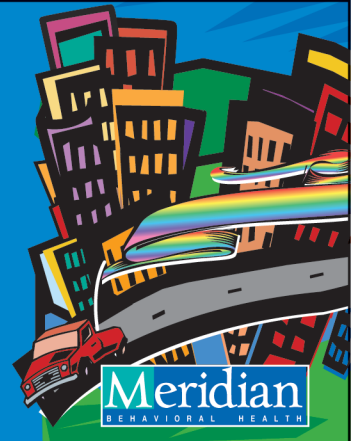
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## FROM THE EDITOR | Andy Lien

This Fall Arts & Dining Issue is full of color and life. As a season preview, we get to see what we can look forward to in the upcoming season of theatre, music, and dance performances in the Twin Cities. The arts have long been an integral part of the GLBT community, and Lavender makes sure to pay homage to this relationship in every issue. The arts not only are home to many people in the GLBT community, but also reflect back to us our lives, cultures, politics, dreams, and experiences in myriad ways.

For so long, we have seen heterosexual roles played by homosexual people. In somewhat rare appearances, GLBT characters (and even more rarely, same-sex couples) have been presented in productions, most of which we already know and have raised to cult status in our own GLBT Canon. But what will happen in the arts as our society changes to be more inclusive of the GLBT community?

Just in the past couple of years in Minnesota, we've gone from a proposed amendment to ban same-sex marriage to full marriage equality. Nationally, Section 3 of DOMA was struck, immigration laws are changing, and legally married same-sex couples can receive federal tax benefits no matter where they live in the United States. Widespread change is happening. Quickly. How will it be reflected in our arts and culture?

The arts will *continue to include* the GLBT community. The presentation of GLBT people and relationships that are already evident on our televisions and stages will not decrease or go back into the closet, but will continue to be there as evidence of the community.

The arts will *expand to be more inclusive* of the GLBT community. With the legalization and validation of same-sex relationships, a world of story lines cracks open. If I were a writer of fiction or plays, I would think what an exciting and enriching era is upon us. As the community has been in the closet, so has the art that reflects the community to a large extent. Invisible relationships are now becoming visible. People are truly going to be living out. And, scripts will be written of these relationships in greater numbers and better quality. GLBT art will go from cult status to, arguably, part of a new Western Canon. It's exciting to think about and it's fascinating to wonder how this will happen. I imagine that these changes will happen just as the shift toward acceptance of same-sex relationships has happened: through conversations and education.

I read an article called "My Children and the Limits of White Privilege" ([www.nursingcliclo.org/2013/08/28/my-children-and-the-limits-of-white-privilege](http://www.nursingcliclo.org/2013/08/28/my-children-and-the-limits-of-white-privilege)) that talks about race and color-blindness in our culture, that perhaps speaking bluntly about race in everyday interactions is the better way to handle our differences and figure out our similarities. In it, the author, Danielle J. Swiontek, makes the point that for many white people, people of color are mysterious. By trying to norm everything and ignore the differences, people of color actually *remain* mysterious. I can see a parallel conversation about sexuality and sexual identity. People who are unfamiliar with same-sex relationships, with trans people, with more open ways of thinking as far as sexuality is concerned, find the people and relationships of the GLBT community to be mysterious. What happened during the VOTE NO campaign and the campaign for marriage equality were conversations that demystified the GLBT community in person-by-person or couple-by-couple increments...moving toward demystifying a whole community of people that has been marginalized (and/or in a closet and out of view) for so long.

Whereas an example given about demystifying people of color could include being able to ask if people with darker skin still require sunblock, a similar example for same-sex couples could include being able to ask who is the man or woman in the relationship. In the first example, skin is skin and skin requires sunblock; yes, people of color require protection from the sun and use of sunblock is determined by each person. In the second example, a same-sex relationship doesn't have a man and a woman, so there isn't a man and a woman in the relationship; roles are determined according to how each couple wants to operate. The questions aren't stupid, because not knowing something is a legitimate reason to ask; the answers aren't obvious, or else they wouldn't need to be given. Where we need to make sure communication happens to foster understanding is to allow the questions to be asked and answered with respect.

I know it gets tedious, especially when the questions are asked and answered time and again...and can seem a little naïve. Thankfully, this responsibility can continue to be shared with the arts. It's easier to show a kiss between girlfriends than it is to explain "how it happens." Once a loving same-sex family is shown, it's easier for people to recall the image and be more familiar with such a situation that is sure to become part of everyday life. We can all probably remember conversations we've had with people that at some point or other involves, "Yes...kind of like in *Modern Family*." Whether entirely accurate representations of our own situations or not, the arts help in demystifying all sorts of groups of people. I can't wait to see how the arts will grow even more in how they enrich our lives and the lives of the people around us.

A great example of art changing to reflect society in this fall arts season is the upcoming production by Illusion Theater that celebrates marriage equality in Minnesota: *LOVE & MARRIAGE: What a Difference a Year Makes*. Last fall, the Illusion Theater developed a new musical revue to explore marriage and what it signifies. After same-sex marriage was legalized and the Supreme Court struck down Section 3 of DOMA, Illusion was asked, "Will you bring the show back to celebrate this historic moment for love and marriage in Minnesota?" Illusion answered that question by developing new art with both new and old material for this whole new era. Illusion Theater Co-Producing Director Michael Robins said, "Last year we experimented with the form of a musical revue, and this year we're having a joyful time sifting through music, bringing back some favorites, choosing some well-known tunes and finding some new gems." Composer/Arranger Roberta Carlson added, "I think of last year's show as a Valentine, both wistful and hopeful. This year is more of a celebration of marriage and the roads to it - and through it."

This is when we change our narrative to be even more inclusive of sexuality and sexual identity. We get to be celebratory in our art, rather than fearful or worried. Like with the last issue when I talked about infusing history and the tourism industry with women, gender, and sexuality, we can look and expect our art to present—and be blunt about—our lives. Demystifying this community will be crucial to greater empathy and understanding in our culture. As with all art, it will be beautiful. Challenging. Raw. Painful. Victorious. Confusing. Fantastic. Realistic.

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*LOVE & MARRIAGE: What a Difference a Year Makes*  
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## A New Language for a New World

Pfc. Manning announced, shortly after her recent sentencing, an ongoing gender issue: Manning wishes to be addressed as “Chelsea” and to start hormone replacement therapy.

This request will open up further legal issues for both Manning and the military. Ellen Wulffhorst of Reuters wrote, “Unlike the court-martial...the next challenge could play out in federal court over a far different issue: sexual identity,” and will raise unprecedented legal questions such as will the Army provide any necessary therapy.

Whatever one thinks of Manning, transgender individuals in the military is not a new issue. This author’s “Transmission Impossible,” appeared in *Lavender*, July 2004. Manning is not unique.

Take Kristen Beck’s new memoir, *Warrior Princess*. Beck was “Christopher” throughout her twenty-year, thirteen-deployment service as a Navy Seal, being awarded the Purple Heart and Bronze Star.

Beck, commenting on Manning, recently wrote that barring parole or pardon, the US military is responsible for her for the next 35 years; obliged to ensure Manning’s safety and to avoid “cruel and unusual” punishment. Beck added, “After an accredited medical doctor certifies Manning’s transgender status—an assessment that could take months—

the military and Department of Defense must make some very hard decisions. The diagnosis from an accredited doctor changes many aspects of Manning’s future and, possibly, regulations within the military.”

And consider Col. James Pritzker. After serving eleven years in the Army and sixteen in the Illinois Army National Guard, and accruing a net worth of \$1.5 billion, Pritzker announced through *Crain’s Chicago Business*: “As of August 16, 2013, J.N. Pritzker will undergo an official legal name change, will now be known as Jennifer Natalya Pritzker. This change will reflect the beliefs of her true identity that she has held privately and will now share publicly. Pritzker now identifies herself as a woman for all business and personal undertakings.”

It may seem to one not affected that the “transgender thing” is proliferating. It is. Not, I would posit, because there are now more affected individuals, or that it has become ‘fashionable,’ but because there is now a vocabulary with which to express one’s feelings. People who grew up without a way to speak of their true selves, now have a vocabulary and grammar and are using them to articulate their needs. □



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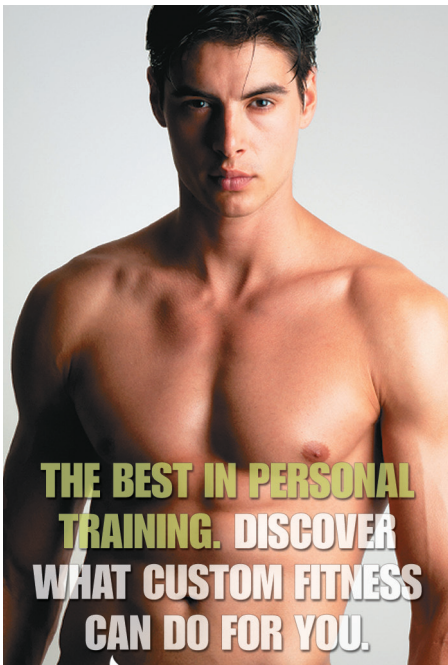
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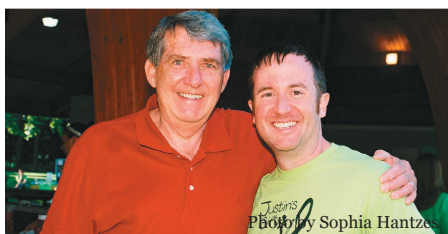


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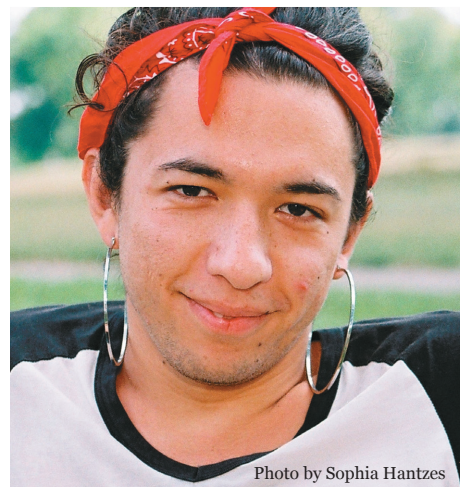
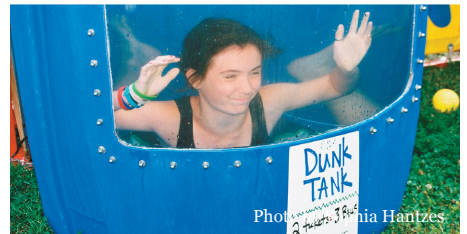
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# Mother Moon

by Andy Lien

“As with any Cirque show, you can let your imagination run wild. That’s why there’s no story line or words that are given out so that each individual that comes can be taken and transported into their own individual journey.”

Mark Pawsey, Artistic Director of *Amaluna*

Photography courtesy of Cirque du Soleil - Amaluna









Previous page: Cali is the impish half-lizard, half-human familiar of Miranda. Above: The island, Amaluna, is inhabited by a number of deities as well as a tribe of Amazons.

The big top is in a parking lot in Denver. In the daylight, it looks similar to how it will appear when Cirque du Soleil puts its tent pegs into the asphalt at the Mall of America. A blue-and-yellow striped tented oasis in a stretch of black hardtop. I've been to Cirque shows in different locales: the Target Center, the Mall of America, Lowertown St. Paul, and, my favorite, the Sculpture Garden at the Walker Art Center. When the blue-and-yellow delight was tucked into the Sculpture Garden near the 394/94 interchange in Minneapolis near the likes of the Basilica and the Cherry and Spoon, Minneapolis seemed more like an urban Wonderland than ever. Regardless of where it is, there is always magic within.

Like circuses of yore, Cirque du Soleil finds a blank canvas, sets up camp, and then departs without leaving a trace. One day it will be here, one day it will be gone. In their sophistication, sometimes they even leave a space better than how they found it; it's part of their agreement. If they had to remove something, they put it back. If they had to repave something, they leave the new pavement. For

most of us, they leave only memories and mementos; regardless, they leave us better than they found us.

Walking into the tent, the air becomes different. On a hot day, it becomes cooler. Light takes on a different value of color and consistency. It smells of popcorn. It's the staging area for showtime. Earlier in the day, I went behind the scenes at Cirque du Soleil and visited the different areas of the multiple tents. It was a bit like walking through a church when it's empty and dark; everything was set in its place and people were quietly going about their preparations for performing the rituals and sacraments of *Amaluna*. I didn't want to bump or touch anything and thought that speaking in a low hush seemed appropriate as I tried to stay out of the way of the performers who were rehearsing and the crew that was literally setting the stage for the show. But no such reverence was required. As an outsider looking behind the curtain, I was welcomed and shown a community that is serious and playful, one that is full of professionals from as many as 18 countries.

Cirque du Soleil and its people are as much of an ideal community as some of the dream worlds it shows us. Welcoming, with an "anything goes in the circus" kind of attitude, Cirque isn't flippant about its diversity, but it's more of a non-issue than anything. People are from different countries; people have different shades of skin; people cover the whole spectrum of sexuality. Being a Canadian company, Cirque's employees have the benefit of Canada's years of marriage equality for same-sex couples. It's a dream that is becoming our reality, our future, here in the United States and Minnesota. Knowing that the arts community as a worldwide group has been more progressive in social issues for the GLBT community is one thing; seeing it as a way of life in Cirque du Soleil makes the whole *Amaluna* experience even more enriching.

Back in the big top as I wait for the show to begin, a peacock sits in my lap. The spotlight finds us and she waves to the rest of the crowd from where she sits on me, her perch. Around us are some of the nearly 2500



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Prospera with the Moon Goddess (above); Miranda in the 6000-lb water bowl.

people who fill the circular seating under the big top in which every seat is a good one. We are surrounding the stage that is circular, but actually extends all the way up to the top of the tent. Cirque du Soleil includes aerial acts and uses as much of its own space as possible in the tent shows—something that I value more than the arena shows where the action is all on a one-sided stage. Performers use the tent and its high-tech poles and pulleys as well as its audience, particularly in the time before the show begins. Looking up at the source of some commotion, there is Cali, the half-human, half-lizard character perched high on a pole, throwing popcorn at people as they take their seats. Something as simple as a one-sided food fight warms up the crowd for what is to come: art, athleticism, music, and motion with comedy and playfulness infused throughout.

The story of *Amaluna* is based on *The Tempest* by William Shakespeare. Seated in the big top, with or without a peacock on the lap, the set and imagery leaves much to our imagination. Mine took me further into Greek mythology and lore as well as into my own childhood's pop culture. As I'd read about the show, the story of an island of Amazon women reminded me of Sappho from the Island of Lesbos, not to mention Diana's Paradise Island in *Wonder Woman*. But, as the story unfolded, it was definitely on-theme with Shakespeare's story, as far as the characters and events were concerned. A mother (Prospera instead of Prospero) with a daughter (Miranda) live on an island. There is a storm (assisted by the spirits, Arielles), there is the addition of a love interest for Miranda (Romeo instead of Ferdinand), and there is an impish character (Cali instead of Caliban). But, central and above much else, is *Amaluna*, which symbolizes the most significant departure from *The Tempest*: the women.

*Amaluna* is the name of the mysterious island where this story unfolds. It means "mother moon," something that is visually enforced as often as Prospera—the mother, the queen, the sorceress—flies through the air with the Moon Goddess. At times in the story, her visibility is more obvious than others, but the roles of both the moon and Prospera are ever-present. *The Tempest* had one primary female character in Prospero's daughter, Miranda. *Amaluna's* cast is over 70% female, something that is not only a departure for Shakespeare (which often had men playing the roles of women), but for Cirque du Soleil as well. It's a coming-of-age story for Miranda. The Amazons are female gymnasts.





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The all-female band rocks a new sound for Cirque du Soleil.

The clowns—who are more “clowning” than acting as traditional “clowns”—are actually a same-sex couple, thanks to cross-dressing. The sailors-turned-castaways and Romeo are young and strapping men, something which is just as pleasing as the fact that the show is so female-rich. Most remarkable, for the first time in Cirque du Soleil’s history, the band of musicians is composed entirely of women (and directed by a “Lavender leader”). Music is as central to Cirque du Soleil’s productions as the stories, the performers, the costumes, and the acts. It creates as much of a setting as the stage and tent do. To intentionally carry the prominence of female characters and themes to the music is significant and superb.

*Amaluna* starts with a darkened stage. A single piece of fabric is swept by wind into the air, lit so that it glows. The music starts low and rises with the throaty alto voice of Prospera, establishing her as a strong and prominent force in the story. We are introduced to many of the characters on the island of Amaluna

and then quickly thrown into the storm, “The Tempest,” which is largely depicted through music and reminded me of “Smooth Criminal” by David Garrett or 2Cellos. I’d been told that the music of Amaluna was reminiscent of that of Coldplay, but I heard so much more than that, throughout. At times, it was Florence + the Machine. When the Balance Goddess performs her hypnotizing act (that can’t be described in words adequately), I heard shades of Sweet Honey & the Rock and Bobby McFerrin. Prospera performs with a cello in a number of pieces, so my rock-cello-loving self was very pleased. A shredding guitarist reminded me of Prince in her long purple coat and charismatic musicality, while another had the edge of tattooist Kat Von D. There are moments of Enya and stretches of Marilyn Manson. Hand-drumming and driving percussion bring the music back to more of a tribal feel, especially while the Amazons perform. A few times, I swear I heard Led Zeppelin’s Robert Plant being channeled by

the lead singer of the band. I make these comparisons not to make the *Amaluna* music sound as if it’s not original or authentic, but to show just how varied and diverse it is, much like its cast and audience.

Visually, *Amaluna* is a masterpiece. The correlation of a performer to his/her surroundings, costume, and make-up constructs a whole vision made of so many separate works of art. Each cast member applies his or her make-up to the specs that are required for their character. There are airbrushed tattoos for some of the musicians and Valkyries while Miranda and Romeo must wear cosmetics that can withstand the waterbowl. Wigs and colored contact lenses and jewel-toned hair stripes and face shadings show the audience that they are in the presence of more than mere mortals. As I sit and take in the performance, each act’s change in tone and timbre is accompanied by a shift in vision, carried out by the numerous costumes and props of each character. From the washable leather pieces



to the swimwear to the lightweight peacock plumage to the softening denim to the scales of the lizards, each inch of each costume is optimized for beauty and movement.

What amazes me with each and every Cirque du Soleil show I see is the flawless execution of what seem to be impossible acts of talent and athleticism. This show is no exception. Valkyries and Wind Gods dance through the air on aerial straps. Acrobats spin watermeteors and each other showing off Icarian Games. Amazon gymnasts soar from uneven bar to uneven bar. Castaway men launch and land on the teeterboard. Cali juggles orbs with grace and skill. Lovers swim in the 6000-pound waterbowl. Romeo stops just short of certain death on the Chinese pole. The Peacock Goddess (on this issue's cover) dances with grace and caprice. With a seemingly random pile of sticks, the Balance Goddess takes our collective breath away. All of the acts, though more numerous than mentioned here, pull together the story of Prospera, Miranda, and Romeo on the Island of Amaluna, and will surely thrill the audience, time after time.

I was on my feet in an instant at the end of the show. Without question, I can say that this is my favorite Cirque du Soleil production. It will thrill first-timers. For those who have already experienced Cirque du Soleil, it will be an exquisite departure from some of the recent touring shows we've seen here in Minneapolis. It's different and it helps us to dream. As Artistic Director, Mark Pawsey, said:

*"This is the joy of Cirque du Soleil. There really is no right or wrong. It's what everybody's individual journey is within the story. 2500 different people will have a different emotional reaction and a different emotional journey. When you give people joy to feel and they feel it together, it's fan-*



Sailor castaways on the teeterboard.

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You have experienced *Amaluna* through me. This was my journey. You've seen what I pulled from interviews with the people who put the show together as well as the performance of the show, itself.

Be sure to have your own experience with *Amaluna*. See more because of it, dream more because of it. Release your imagination. □

Interviewing the following people provided a wonderful context for the writing of this piece, and I am grateful to them: Mark Pawsey, Artistic Director; Jamie Reilly, Company Manager; Larry Edwards, Head of Wardrobe; and Janine de Lorenzo, leader of the band (who took a quick moment to not only tell me that she reads *Lavender* when she's in Minneapolis, but that she's a "Lavender leader"). Please be sure to visit [www.lavendermagazine.com](http://www.lavendermagazine.com) to see photos of them and their surroundings from my behind-the-scenes visit to *Amaluna* in Denver.

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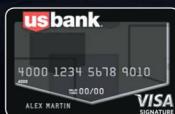
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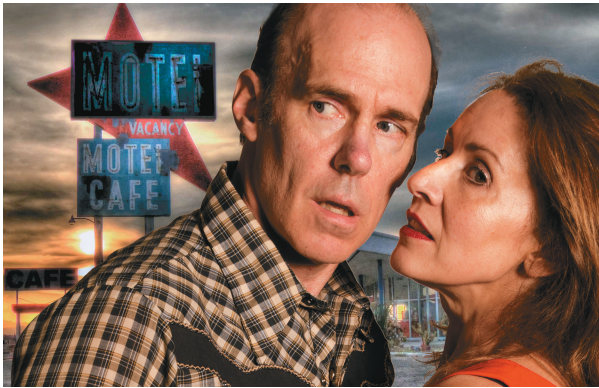
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THEATRE REVIEWS BY JOHN TOWNSEND  
RESTAURANT PAIRINGS BY JOY SUMMERS





(Clockwise from top left) *Fool for Love*, photo by Drew Trampe; *The Imaginary Invalid*, photo by Ron Ravensborg; *Attack of the Best of the Brave New Workshop*, photo by Dani Werner; *Mrs. Smith LIVE!*, photo by Dan Norman.

## Attack of the Best of the Brave New Workshop

Brave New Workshop

[www.bravenewworkshop.com](http://www.bravenewworkshop.com)

Venue: Brave New Workshop  
Through November 2, 2013

The region's premiere comedy theater celebrates 55 years (and the Guthrie has only been around 50). BNW's signature madcap style continues to pack 'em in with this delightful retrospective revue of vignettes that date back to the 1970s. It's humor ranging from multiple blade disposable razors to trashy yoga pants.



## Fool for Love

The Jungle Theater

[www.jungletheater.com](http://www.jungletheater.com)

Venue: The Jungle Theater

September 6 through October 20, 2013

Nowadays most people know Sam Shepard as an actor in such memorable films as *Days of Heaven*, *Black Hawk Down*, *Fair Game*, and *Mud*. But Shepard utterly looms as one of the major playwrights of the Baby Boomer Generation. *Fool For Love* exemplifies his dark signature understanding of America's West.

## The Imaginary Invalid

Theatre in the Round Players

[www.theatreintheround.org](http://www.theatreintheround.org)

Venue: Theatre in the Round

September 9 through September 29, 2013

Hypochondria is rarely this hilarious. Legendary French playwright Moliere actually performed in a 1673 staging of his play and died of coughing and hemorrhaging after completing his last performance. Today, as more people consider illness to often be psychosomatic, it seems that Moliere was onto something over three centuries ago.



## A Brown Tale

Penumbra Theatre

[www.penumbraetheatre.org](http://www.penumbraetheatre.org)

Venue: Penumbra Theatre

September 12 through September 22, 2013

America's premiere African-American theater hosts James T. Alfred's solo performance about his Chicago childhood. He remembers a time when "the projects" were an example of black pride and harmony. A coming-of-age story, it reveals a time when a more traditional black community found ways to co-create unity.



## Mrs. Smith LIVE!

Cardinal Theatricals

[www.camp-bar.net/cabaret](http://www.camp-bar.net/cabaret)

Venue: Camp Cabaret

September 13 through October 13, 2013

This cross-gender comedy draws inspiration from a cat. Co-created by Andrew Rasmussen and David Hanbury, it's become such a big deal that it will play the American Rep in Boston this fall! A production by Cardinal Theatricals, which presented hit stagings of *Rent* and *The Rocky Horror Picture Show*.

Continued on page 30 →





*Good People.* Photo courtesy of Petronella Ytsma

## Good People

PARK SQUARE THEATRE

[www.parksquaretheatre.org](http://www.parksquaretheatre.org)

Venue: Park Square Theatre

September 13 through October 6, 2013

David Lindsay-Abaire has become one of the major playwrights of his generation. Joel Sass directs Virginia Burke in a play about eviction, unemployment, and reaching out past your ego to someone from your past. Burke is known for her fine performances through Frank Theatre, the Guthrie, and Park Square.

## RESTAURANT PAIRING: THE OCEANAIRE SEAFOOD ROOM

The main character might be down on her luck, down at the heel, or just generally down, but there's no reason you should be. Taste a little bit of the East Coast in one of the most luxurious seafood restaurants in town. Their crab cake is no joke.

[www.theoceanaire.com](http://www.theoceanaire.com)



*Oceanaire.* Photo by Hubert Bonnet



*moto-i sushi.* Photo by Mike Hnida

## Moon Show 143

GUTHRIE THEATER

[www.guthrietheater.org](http://www.guthrietheater.org)

Venue: Guthrie Theater's Dowling Studio

September 14 through September 18, 2013

The ancients were captivated by the power of the moon and it has become the source of myths and beliefs worldwide. The moon's cyclical journey with earth is followed by four encounters between it and human beings. Interstellar imagery, rock concert theatricality, and ideas of fate shape this world premiere.

## RESTAURANT PAIRING: MOTO I

For a moment, ramen was all the rage. As the temperatures start to cool, it's a perfect excuse to get back into that rich, noodly soup. Get in the mood for the moon show by taking to the rooftop patio and dining beneath the moon. Paired with their in-house brewed sake or a Japanese beer, it's an idyllic evening.

[www.moto-i.com](http://www.moto-i.com)

## Uncle Vanya

GUTHRIE THEATER

[www.guthrietheater.org](http://www.guthrietheater.org)

Venue: Guthrie Theater's Wurtele Thrust Stage

September 14 through October 27, 2013

Irish playwright Brian Friel has been actively re-imagining classics by great playwrights of the past. He re-thought Ibsen's *Hedda Gabler* and he's also done *Uncle Vanya*, Anton Chekhov's movingly observed look into pre-Revolutionary Russia. Also a consummate window into geographical and emotional limitations of rural life.

## RESTAURANT PAIRING: BURCH STEAK

You can get a little vodka anywhere, but before the play tuck into one of the best dumplings in the city at Burch Steak. Taste the kinkahli, stuffed with beef, topped with chili threads, based on the traditional Eastern European recipe with a modern twist.

[www.burchrestaurant.com](http://www.burchrestaurant.com)

Continued on page 32 ➔





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## A Century of Heroes

### Baby Case

October 5–November 3, 2013.

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kidnapping and the original media circus!

### Christmas of Swing

November 23–December 22, 2013.

The Andrews Sisters' holiday USO show!

### The Incredible Season of Ronnie Rabinovitz

February 1–23, 2014. Jackie Robinson, JFK, and a family in  
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### Tim O'Brien's The Things They Carried

March 15–April 6, 2014.

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## Wicked

HENNEPIN THEATRE TRUST

[www.hennepintheatretrust.org](http://www.hennepintheatretrust.org)

Venue: Orpheum Theatre

September 18 through

October 27, 2013

Few mega-musicals have portrayed how we stigmatize 'the other' as powerfully as Stephen Schwarz's Tony-winning smash. L. Frank Baum's *The Wizard of Oz* is turned on its head as Glinda, the 'good' witch, is seen as not-so-good and the Wicked Witch of the West, not-so-bad.

### RESTAURANT PAIRING: MARIN

Marin specializes in green eating, with plenty of vegetarian, vegan and gluten-free offerings. (Plus, choose from 24 types of gin - which is actually all three!) If you're feeling adventurous, try the vegan banh mi: the "meat" of the sandwich is an herb-infused gelatin that looks like a misplaced shard of the Emerald City. [www.marinrestaurant.com](http://www.marinrestaurant.com)

*Wicked.* Photo by Joan Marcus  
(Below) Marin. Photo by Hubert Bonnet





## Charlotte's Web

CHILDREN'S THEATRE COMPANY

[www.childrenstheatre.org](http://www.childrenstheatre.org)

Venue: Children's Theatre Company

September 17 through October 27, 2013

British director Greg Banks, a master of inventive, free-wheeling CTC ensemble productions, made magic with *Pinocchio* and *Robin Hood*. So no doubt his take on E. B. White's classic children's book by will deliver something special. See if the friendship between Spider Charlotte and porcine Wilbur can prevent animal slaughter.

## RESTAURANT PAIRING: CORNER TABLE

Take your little theater-goer out for a special pre-show dinner at this restaurant gem. Not only is this restaurant one of the best in the cities, it's also run by folks with small eaters. Everything on the menu is divine, but you should probably order something porky. That is *SOME PIG*.

[www.cornertablerestaurant.com](http://www.cornertablerestaurant.com)



## How to be a Korean Woman

GUTHRIE THEATER

[www.guthrietheater.org](http://www.guthrietheater.org)

Venue: Guthrie Theater's Dowling Studio

September 19 though September 22, 2013

Named *Lavender* Spotlight's Best Solo Performance 2012 for its Dreamland Arts run, the Guthrie hosts a brief revival of acclaimed actress Sun Mee Chomet's own personal account of what it was and is for her to be a South Korean adoptee. Chomet appeared in Guthrie's *The Intelligent Homosexual's Guide...*



Charlotte's Web. Photo by Dan Norman

## RESTAURANT PAIRING: THE LEFT HANDED COOK

The Left Handed Cook isn't traditional Korean food. Instead it's a delightful, singularly American hybrid of comfort food served through an Asian cuisine prism. Don't miss the 21 spice fried chicken with chile-infused dipping sauce - or anything served with their absolutely amazing kimchee.

[www.facebook.com/TheLeftHandedCook](http://www.facebook.com/TheLeftHandedCook)

Continued on page 34 →

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*Starling, Hero of Twin Cities Theater for the 2013 IVEY Awards (Secret Identity: Cat Brindisi). Photo by William Clark*

## IVEY Awards

[www.iveyawards.com](http://www.iveyawards.com)

**Venue: Historic State Theatre**

**September 23, 2013**

Twin Cities Theater's glory night to celebrate and honor what will be assessed as exceptional theatrical productions and artistry of the past year. Always a classy affair, it resembles the Tony and Academy Awards. Groove to dance numbers from local shows, witty presenters, stunned winners, and a Lifetime Achievement Award surprise.



## Steerage Song THEATER LATTÉ DA

[www.latteda.org](http://www.latteda.org)

**Venue: The Lab Theater**

**September 25 through October 20, 2013**

Ellis Island: gateway of immigrants entering the US, supposed land of milk and honey. But reality was quite different as they were packed into the steerage of steamships armed only with that dream. Co-creators Peter Rothstein and Dan Chouinard celebrate their music, from Old Europe to Tin Pan Alley.



*Steerage Song. Photo by Tom Sandelands*

*Continued on page 36* ➔



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### Jamaica, Farewell

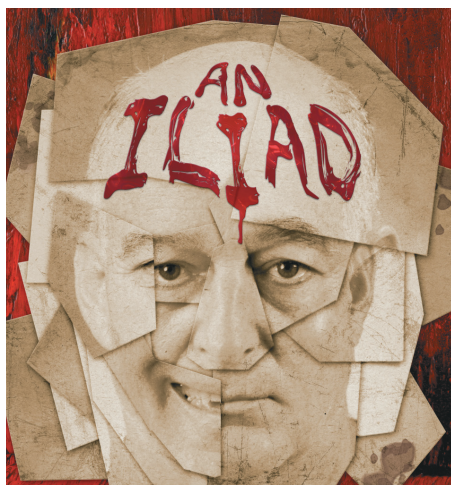
PENUMBRA THEATRE

[www.penumbratheatre.org](http://www.penumbratheatre.org)

Venue: Penumbra Theatre

September 26 through October 6, 2013

Debra Ehrhardt's one-woman show plays with the myth of the American Dream. A teenaged girl in Jamaica of the 1970s holds fast to her dream despite all the socio-political tumult happening around her. But in America, handsome rich men and expensive cars all but grow on trees.



### the road weeps, the well runs dry

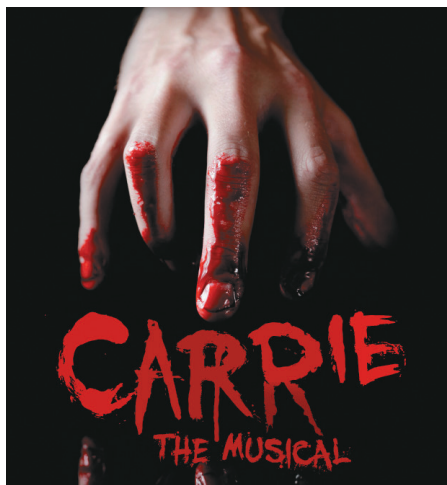
PILLSBURY HOUSE THEATRE

[www.pillsburyhouseandtheatre.org](http://www.pillsburyhouseandtheatre.org)

Venue: Pillsbury House + Theatre

September 27 through October 27, 2013

Water shortage is becoming one of the planet's most urgent problems. That's why this story of Wewoka, Oklahoma, the first all-black town in the US, is so timely. Black Seminoles, people of both African- and Native-American backgrounds are profoundly, wrenchingly divided when the local water supply runs dry.



### An Iliad

GUTHRIE THEATER

[www.guthrietheater.org](http://www.guthrietheater.org)

Venue: Guthrie Theater's Dowling Studio

October 1 through October 20, 2013

Stephen Yoakam gives an enthralling tour-de-force solo performance in this contemporary re-imagining of Homer's classic. The gruesome story of the siege of Troy and the dehumanizing ramifications of militaristic violence on both the Greek and Trojan side are movingly juxtaposed with later historical events. Timeless and timely.

### RESTAURANT PAIRING:

#### SAFFRON

A tour of the best food the Middle East and Europe with a modern spin by the one-time *Iron Chef* contestant Chef Sameh Wadi. If you haven't been to Saffron lately, consider this an excuse to get back. Also, save room for a cocktail, their bartender is one of the best drink mixers in the cities.

[www.saffronmpls.com](http://www.saffronmpls.com)



Saffron. Photo by Mike Hnida



Jamaica, Farewell. Photo courtesy of Penumbra Theatre

### Carrie The Musical

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[www.hennepintheatretrust.org](http://www.hennepintheatretrust.org)

Venue: New Century Theatre

October 4 through October 27, 2013

Teen vengeance against bullying goes ballistic! "If they only knew she had the power!" as the ads to the classic Sissy Spacek film said back in the '70s. This is a re-worked version of the Broadway stage show. MMT has a knack for adapting BIG musicals to smaller spaces.

Continued on page 38 →



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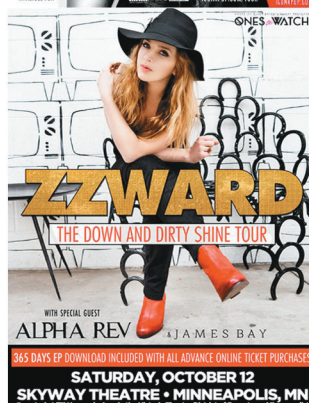
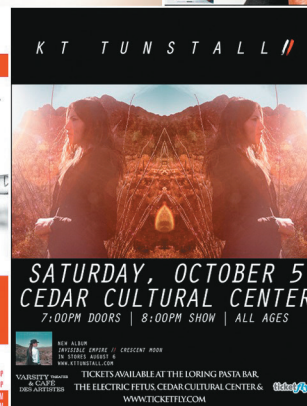
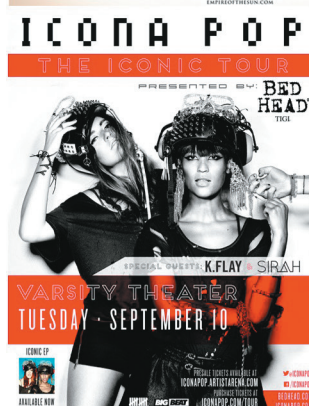
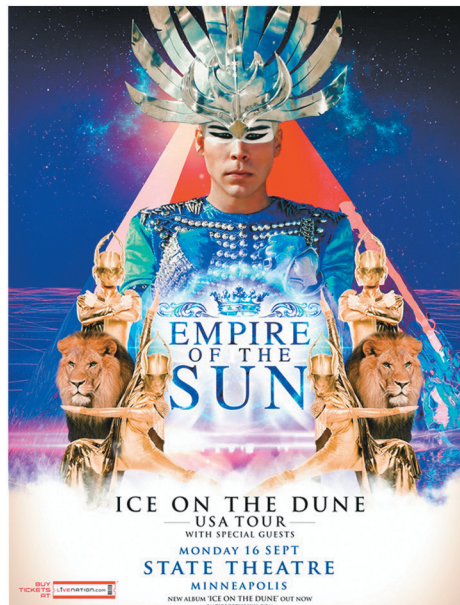
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*Tribes.* John McGinty. Photo courtesy of the Guthrie



Sanctuary. Photo by Mike Hnida

## Tribes

GUTHRIE THEATER

[www.guthrietheater.org](http://www.guthrietheater.org)

Venue: Guthrie Theater's McGuire

Proscenium Stage

October 5 through November 10, 2013

What might happen when a family with a deaf family member doesn't even bother to learn sign language? Moreover, what if their deaf family member has never learned sign language himself? Playwright Nina Raine gives us an interplay between communication, perception, and understanding when someone from outside the dysfunction intervenes.

## RESTAURANT PAIRING: SANCTUARY

Billy finds his sanctuary thanks to Sylvia. You can find yours on Washington Avenue. Their five-course tasting menu is only \$35, an easy way to discover all this restaurant has to offer.

[www.sanctuaryminneapolis.com](http://www.sanctuaryminneapolis.com)

## Baby Case

HISTORY THEATRE

[www.historytheatre.com](http://www.historytheatre.com)

Venue: History Theatre

October 5 though November 3, 2013

If you'd been alive in 1932, the kidnapping of the 20-month old baby of Colonel Charles and Anne Lindbergh would have been comparable to the O.J. Simpson affair sixty years later. It was an explosive international sensation. Call it a Barrymore Award-winning 'trial-of-the-century' musical.

## RESTAURANT PAIRING: THE ST. PAUL GRILL

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[www.stpaulgrill.com](http://www.stpaulgrill.com)

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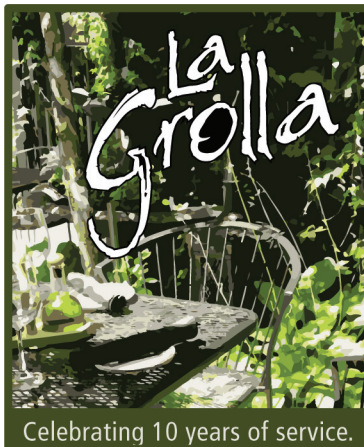
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## Miss Saigon

ORDWAY

[www.ordway.org](http://www.ordway.org)

**Venue:** Ordway Center for the  
Performing Arts

**October 8 through October 13, 2013**

Puccini's opera, *Madame Butterfly*, is the template for Boublil and Schönberg's transcendent musical about desperate choices the American presence in Vietnam caused for innocent civilians caught in the cross-hairs of the West's compulsion to eradicate Communism at any cost, whether it be the lives of US G.I.s or Asians.

### RESTAURANT PAIRING: IPHO BY SAIGON

Celebrate *Miss Saigon* with a taste of Saigon on University Avenue. This restaurant has gone through a few changes, but it's still known for their delicious food at reasonable prices.

[www.iphobysaigon.com](http://www.iphobysaigon.com)

Manna Nichols as Kim in *Miss Saigon*. Photo by Billy Bustamante  
(Below) Photo by Mike Hnida

Continued on page 42 →





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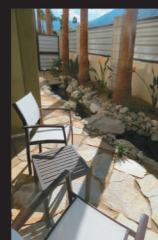
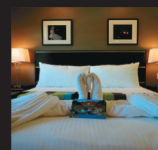
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Shiv (Lipica Shah) in *Displaced Hindu Gods*, photo by Rich Ryan

## Displaced Hindu Gods

MIXED BLOOD THEATRE

[www.mixedblood.com](http://www.mixedblood.com)

Venue: Mixed Blood Theatre

October 5 through October 27, 2013

The trinity of Hindu deities -Brahma, Vishnu, and Shiva- enter the contemporary world via playwright Aditi Kapil in the form of stand-up comedy, sci-fi fantasy, and female gangsters. Presented as a marathon of three separate plays to be seen individually on week nights or as a weekend marathon.



## The Wong Kids in the Secret of the Space Chupacabra Go!

CHILDREN'S THEATRE COMPANY

[www.childrenstheatre.org](http://www.childrenstheatre.org)

Venue: Children's Theatre Company

October 8 through November 17, 2013

What if human beings have more inner power than we give ourselves credit for? When Earth kids Violet and Bruce Wong learn that an ancient beast is on a destructive tear, they must tap into their own superpowers to save the universe. Conceived by Ma-Yi Theater Company in graphic novel style.

## RESTAURANT PAIRING: QUANG'S

This affordable, family-owned restaurant on Nicollet's Eat Street is known for their worldly cuisine no one can fight about. Introduce young eaters to vats of pho - a noodle soup no kid can resist slurping. It doesn't hurt that this is just around the corner from the theater.

[www.quangsrestaurant.com](http://www.quangsrestaurant.com)



## Morning's at Seven

THEATRE IN THE ROUND PLAYERS

[www.theatreintheround.org](http://www.theatreintheround.org)

Venue: Theatre in the Round

October 11 through November 3, 2013

Older people daring to change is a bold idea expressed in Paul Osborn's 1939 human comedy classic. Two sisters start to question how they are living their lives as they come to be more conscious and honest about the reality of mortality. Timely, considering today's aging and active population.

## RESTAURANT PAIRING: SEVEN

Have dinner at SEVEN before *Morning's at Seven*. Enjoy a steak or a few bites of their sushi

paired with a lovely glass of wine before heading over to Theatre in the Round.

[www.7mpls.com](http://www.7mpls.com)



SEVEN. Photo by Mike Hnida





Kung Fu Zombies vs. Cannibals . Photo by Aaron Fenster

## Kung Fu Zombies vs. Cannibals

MU PERFORMING ARTS

[www.muperformingarts.org](http://www.muperformingarts.org)

Venue: The Southern Theater

October 12 through October 27, 2013

The national zombie obsession surely says something about the paranoia inherent in our highly defensive period in history. The region's premiere Asian-American theater company features martial arts, hip hop, and Buddhist concepts in a story of women struggling to maintain their integrity in a world off its moral compass.

## RESTAURANT PAIRING: BUTCHER & THE BOAR

Let's be honest, I don't even know what or how or why this show is going to entertain, but it's obviously going to be awesome. Pair with a dinner at Butcher & the Boar. It's indefinable why this place is so perfect. It's meat-forward, but vegetarian-friendly. Chef-driven, but not cheffy. It's just good. Stop trying to explain everything and just enjoy.

[www.butcherandtheboar.com](http://www.butcherandtheboar.com)

Continued on page 44 →






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## Q-STAGE

20% THEATRE COMPANY TWIN CITIES

[www.tctwentypcent.org](http://www.tctwentypcent.org)

Venue: Nimbus Theater

October 17 through October 27, 2013

New experimental works always make us stretch our consciousness. The celebrated queer theater company features the talents of Paige Collette, Puck Matz, Anna Sutheim, Donn Saylo, Kris and Nate Gebhard, and Homo Hotdish. 20% is also a passionate, mindful employer of women and a thinktank for transgender-oriented stage work.



## Broadway Songbook: Musicals of the 1950s

ORDWAY

[www.ordway.org](http://www.ordway.org)

Venue: Ordway Center for the Performing Arts

October 17 through October 20, 2013

From the robustly entertaining *Guys and Dolls* to the feminism of *The King and I* to the confrontational approach of *West Side Story*, there was more beneath the surface of Broadway's musical theater than it may have been given credit for. Music artists who know the era well will perform.

## RESTAURANT PAIRING: MONTE CARLO

Get in the '50s mood by dining in a place where time stands still. Settle in at the copper-topped bar where martinis are ice-cold and the menu is stacked with classics like a proper, unsullied Caesar salad. Don't forget to try the Beijing Wings - quite likely the best dry-rub wings in the state.

[www.montecarlomn.com](http://www.montecarlomn.com)



## Mary T. & Lizzy K.

PARK SQUARE THEATRE

[www.parksquaretheatre.org](http://www.parksquaretheatre.org)

Venue: Park Square Theatre

October 18 through November 10, 2013

Last year's marvelous film, *Lincoln*, and the Guthrie's production of *Appomattox*, have shown that 150 years after the Civil War there's a deep interest in the time and its people. First Lady Mary Todd Lincoln and her freed slave seamstress, Lizzy Keckly, are the subject of Tazewell Thompson's play.

## RESTAURANT PAIRING: LUCIA'S

Before seeing this fascinating show depicting the relationship between these two women, taste the artistically stunning culinary creations from Lucia Watson's eponymous restaurant. It is a classically modern celebration of local ingredients in dishes created by a deft, feminine hand.

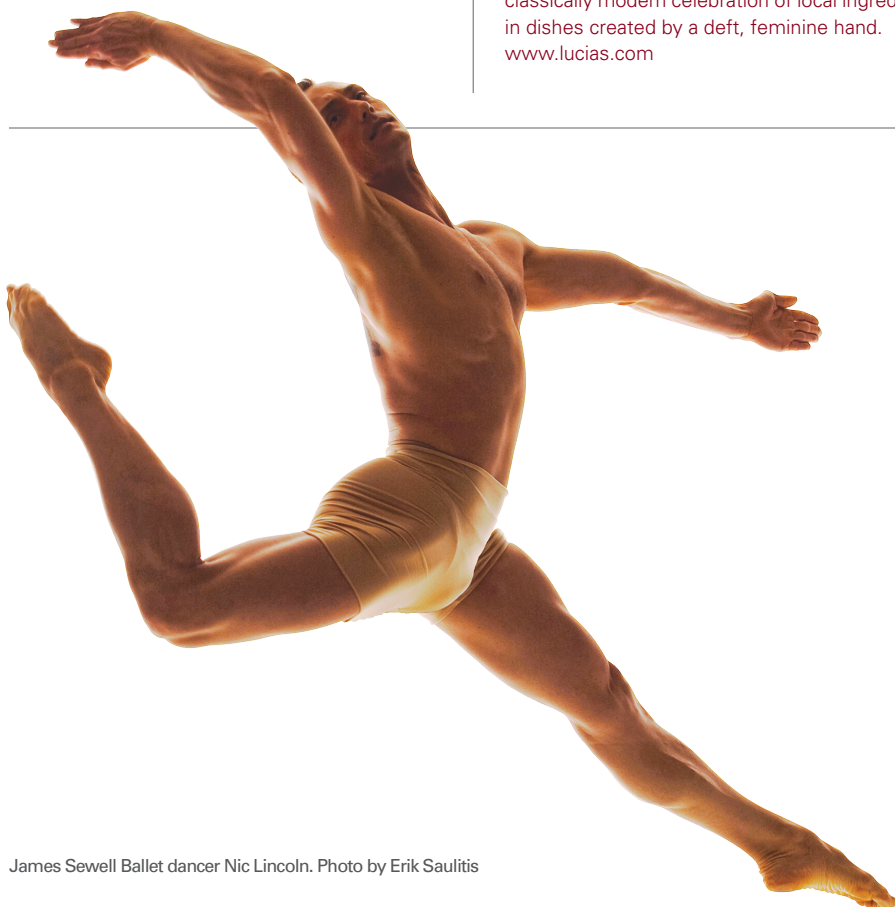
[www.lucias.com](http://www.lucias.com)



Mary T. & Lizzy K. Photo by Petronella Ytsma



Lucia's. Photo by Mike Hnida



James Sewell Ballet dancer Nic Lincoln. Photo by Erik Saulitis

## 20th Anniversary Retrospective JAMES SEWELL BALLET

[www.jsballet.org](http://www.jsballet.org)

Venue: The Cowles Center for Dance & the Performing Arts

October 25 through November 3, 2013

This dynamic dance company is always stellar when they combine live music and dance. Composer and violinist Todd Reynolds will be exemplifying this. Moreover, JSB has been very creative with work about marriage equality, and Lar Lubovitch's new dance segment will carry on that vision. See them test physical boundaries!

## RESTAURANT PAIRING: BOROUGH

Kinetic collaboration between Todd Reynolds and JSB would pair perfectly with the kinetic collaboration happening in the kitchen at Borough. Nick O'Leary and Tyler Shipton create stunning, artful dishes and it's fun to watch them work from a perch at the bar outside the open kitchen.

[www.boroughmpls.com](http://www.boroughmpls.com)

Continued on page 46 ➔





# FIKA

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— *Travel + Leisure Magazine*, 2013

**“Best Lunch  
in Minnesota”**  
— *Star Tribune*, 2013

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tastes like.”**  
— *City Pages*, 2013

**“Not your grandma’s  
Swedish meatballs.”**  
— *FIKA guest*, 2013

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*Cinderella.* Photo by Dan Norman

## Skiing on Broken Glass

GUTHRIE THEATER

[www.guthrietheater.org](http://www.guthrietheater.org)

Venue: Guthrie Theater's Dowling Studio

October 29 through November 17, 2013

Consider that a middle-aged man and a young stud he has hired as an escort can actually share deep love for each other. Even if it's rocky. Young Todd's past may be unclear but when the older Mark is nearly killed in an accident, Mark does not abandon him.



## I Saw Daddy Marry Santa Claus

BRAVE NEW WORKSHOP

[www.bravenewworkshop.com](http://www.bravenewworkshop.com)

Venue: Brave New Workshop

November 7 through January 25, 2014

Now that we've won marriage equality, family tradition takes on a whole new dimension. Old ways of idealizing 'the family' at holiday time defer to a new interpretation. BNW's first-rate sketch comedy tradition will feature songs, vignettes, and festive cheer for a satirical look on same-sex Christmas possibilities.



## Driving Miss Daisy

THE JUNGLE THEATER

[www.jungletheater.com](http://www.jungletheater.com)

Venue: The Jungle Theater

November 8 through December 22, 2013

A privileged Jewish widow and her black chauffeur are barometers for anti-semitism and

racism in 20th Century Atlanta. When a resistant Daisy Werthern is compelled to finally stop driving she finds that she has more in common with Hoke Colburn, her driver, than she would have ever imagined.

### RESTAURANT PAIRING: CAFE MAUDE, LORING PARK

Charm, sass, and comfort like what you'd expect to find riding in the back seat with Miss Daisy. That's also how you could describe the dining room at Cafe Maude at Loring Park.

[www.cafemaudeatloring.com](http://www.cafemaudeatloring.com)



## Cinderella

CHILDREN'S THEATRE COMPANY

[www.childrenstheatre.org](http://www.childrenstheatre.org)

Venue: Children's Theatre Company

November 12, 2013 through January 5, 2014

Caught in the crosshairs of cross-dressing stepsisters and a wicked stepmother, the Fairy Tale realm's most famous young woman aligns with a fairy godmother's magical powers in hopes of marrying the ideal man - Prince Charming. CTC will revel in highly physical comedy and stylized panto theatrical style.

### RESTAURANT PAIRING: FIKA

Bring your princess to her very own castle at the American Swedish Institute. The fresh food here is fit for royalty. Enjoy a table adjacent the

courtyard and dine on gravlax and fancy open-faced sandwiches. Top each meal with one of their little chocolates and you'll live happily ever after. Check the hours on the website to pair with a matinee or a Wednesday night show.

[www.asimn.org/visit/fika-cafe](http://www.asimn.org/visit/fika-cafe)



FIKA. Photo by Hubert Bonnet



## A Christmas Carol

GUTHRIE THEATER

[www.guthrietheater.org](http://www.guthrietheater.org)

Venue: Guthrie Theater's Wurtele Thrust Stage

November 14 through December 29, 2013

Crispin Whittell's 2010 adaptation of the Charles Dickens classic reverberates to our own time of economic discord in a way that Barbara Field's previous adaptation for the Guthrie did not. So if you haven't since seen the Guthrie's box office smash since sometime before 2010, consider catching it this holiday season.

### RESTAURANT PAIRING: THE KENWOOD

Old-world style, comforting classic food feels like a modern feast of riches. The plaid cloth walls are cozy and comforting while Chef Don Saunders' artful dishes feel special occasion worthy, even if you're dining on a weeknight. God bless us, every one!

[www.thekenwoodrestaurant.com](http://www.thekenwoodrestaurant.com)



The Kenwood. Photo by Keane Amdahl

## 4 Score Towards the Sun

MIXED BLOOD THEATRE

[www.mixedblood.com](http://www.mixedblood.com)

Venue: Mixed Blood Theatre

November 15 through November 24, 2013

It's always fascinating to see how veterans of different wars actually see the American military. Playwright Anton Jones presents four belief systems and sets of rules, from four military branches, and four conflicts. The cast is comprised of veterans and professional actors who are members of the Footprints Ensemble. Directed by Leah Cooper.



## Spider's Web

THEATRE IN THE ROUND PLAYERS

[www.theatreintheround.org](http://www.theatreintheround.org)

Venue: Theatre in the Round

November 15 through December 15, 2013

Agatha Christie's 1954 whodunit contains taste tests of delicious Port and a secret signature by Queen Victoria. We are led to a hidden door leading to a hidden door. A dead body of a diplomat's wife found in the drawing room leads to a desperate attempt to (illegally) remove it.



*Molten Substance*, quartet for women in Zenon's 31st Fall Season. Photo by Luciana Achugar

## A Don't Hug Me Christmas Carol

HENNEPIN THEATRE TRUST

[www.hennepintheatretrust.org](http://www.hennepintheatretrust.org)

Venue: New Century Theatre

November 22, 2013, through January 4, 2014

A northern Minnesota take on the Charles Dickens' *A Christmas Carol*. When a feisty bar owner loses his cool and has a snowmobile accident, he is haunted by a figure named Sven, aka the Ghost of Christmas Past, Present, and Future. It has become a box office smash over the past few years.



## 31st Fall Season

ZENON DANCE COMPANY

[www.zenondance.org](http://www.zenondance.org)

Venue: The Cowles Center for Dance & the Performing Arts

November 22 through December 1, 2013

A modern- and jazz-dance institution that continues to influence and enhance the Minnesota dance scene, Zenon's 31st Fall Season will feature the world premiere of Stephanie Batten Bland's "Caught," Zenon's premiere of Danny Buraczeski's "Ezekiel's Wheel," and a reprise of Luciana Achugar's "Molten Substance."

## Born Yesterday

GUTHRIE THEATER

[www.guthrietheater.org](http://www.guthrietheater.org)

Venue: Guthrie Theater's McGuire

Proscenium Stage

November 23, 2013 through January 5, 2014

Playwright Garson Kanin's mid-20th Century comedy classic is a definitive slam against the grotesque marriage between money and politics in Washington, D.C. In our own era, regrettably defined by the wreckage in public confidence caused by Citizens United, it seems a perfect choice for revival by America's flagship regional theater.

### RESTAURANT PAIRING: PIG ATE MY PIZZA

Seems like just a pizza joint, but something there something more than just the surface appearance. Anyone who knows the guys from Travail (who also own this joint) knows that they are never content to rest on expectations. Don't miss the Piggy Pie, its beauty is more than meets the eye.

[www.facebook.com/PigAteMyPizza](http://www.facebook.com/PigAteMyPizza)

Continued on page 48 ➔



## We Will Rock You

HENNEPIN THEATRE TRUST

[www.hennepintheatretrust.org](http://www.hennepintheatretrust.org)

Venue: Orpheum Theatre

November 19 through November 24, 2013

The iconic British rock group that combined glam with anarchistic defiance is celebrated in this show which has been running in London for an extraordinary 11 years. Queen's lead singer Freddie Mercury dynamically challenged how men typically present themselves. Rock on with classics like "We Are the Champions" and "Bohemian Rhapsody."

### RESTAURANT PAIRING:

#### ANCHOR FISH & CHIPS

Celebrate Queen with a proper fish and chips from Anchor Fish and Chips. Cod filets the size of your arm are breaded and fried to a heavenly crispness. Don't forget to douse those wonder fries with a healthy amount of malt vinegar.

[www.theanchorfishandchips.com](http://www.theanchorfishandchips.com)

*We Will Rock You.* Photo courtesy of Hennepin Theatre Trust





*Christmas of Swing. Photo by DnK Photography - [www.dnkphotography.com](http://www.dnkphotography.com)*

## Christmas of Swing

HISTORY THEATRE

[www.historytheatre.com](http://www.historytheatre.com)

Venue: History Theatre

November 23 through December 22, 2013

The Andrews Sisters of Minnesota -Patty, Maxene, and LaVerne- were patriotic spirit-lifters during World War II with their distinct vocal style that matched the Big Band sound of the era like a marriage made in heaven. Intermixed with comedy sketches, real letters from G.I.s, and holiday tunes.

## RESTAURANT PAIRING:

EAT STREET SOCIAL

Back to the days of Brooklyn egg creams and men who knew how to rock a suit, tuck into the comforting food at East Street Social. Follow it up with any bevie the barment offer to mix you, from their house-made root beer to dazzling cocktails, this joint is always swinging. [www.eatstreetsocial.com](http://www.eatstreetsocial.com)



*East Street Social. Photo by Mike Hnida*

*Continued on page 50* →





Words By... Photo by Petronella Ytsma



Andrew Lloyd Webber's *The Wizard of Oz*. Photo courtesy of the Ordway

## Of Mice and Men

PARK SQUARE THEATRE

[www.parksquaretheatre.org](http://www.parksquaretheatre.org)

Venue: Park Square Theatre

November 26 through December 20, 2013

John Steinbeck's poignant story of two men's friendship explores the American Dream as migrant workers George and Lennie aim to have their own ranch one day. But innocent Lennie's disability, matched with his powerfully intimidating build, creates misunderstandings that lead to powerful consequences. Steinbeck's take on ordinary folks is extraordinary.

## RESTAURANT PAIRING:

WISE ACRE EATERY

**SPOILER ALERT:** this isn't going to end well for the puppy, Curley's wife, or likely poor Lennie, so buckle up. Live the dream of these humble men by dining at a restaurant that is so farm-to-table that they actually have a beautiful farm. It's like a taste of their dream realized.

[www.wiseacreeatery.com](http://www.wiseacreeatery.com)



Wise Acre Eatery. Photo by Mike Hnida

## Words By...

PARK SQUARE THEATRE

[www.parksquaretheatre.org](http://www.parksquaretheatre.org)

Venue: Park Square Theatre

November 29 through December 29, 2013

George Gershwin the composer is considered the emblematic American composer by multitudes. But his lesser-known brother, Ira, wrote the lyrics to some of his marvelous tunes such as "Our Love is Here to Stay" and "Fascinating Rhythm." Now we finally get to experience Ira's perspective and other co-creations.



## Andrew Lloyd Webber's *The Wizard of Oz*

ORDWAY

[www.ordway.org](http://www.ordway.org)

Venue: Ordway Center for the Performing Arts

December 4 through December 29, 2013

Musical theater master Andrew Lloyd Webber (*Evita*, *Cats*, *Phantom of the Opera*, *Sunset Boulevard*) has re-conceived the screenplay from the iconic MGM film that unites all the songs from the film along with new ones with lyrics by Tim Rice. *Oz* author L. Frank Baum permeates America's collective subconscious.





*The Nutcracker According to Mother Goose. Photo by William Cameron*

## The Nutcracker According to Mother Goose

ZENON DANCE COMPANY

[www.zenondance.org](http://www.zenondance.org)

Venue: The Cowles Center for Dance & the Performing Arts

December 6 through December 7, 2013

Inspired by Bruce Lansky's story, the Tchaikovsky classic takes on a new personality as it flows along with dreamy figures like Little Bo Peep, Jack and Jill, Mary and her little lamb, and other nursery rhyme archetypes. Mother Goose characters unwrap her magical gifts under the tree.

## Black Nativity

PENUMBRA THEATRE

[www.penumbratheatre.org](http://www.penumbratheatre.org)

Venue: Penumbra Theatre

December 12 through December 22, 2013

An alternative Christmas season classic that has actually become a regular Christmas tradition. Dennis Spears, Greta Oglesby, Yolande Bruce, Latonia Hughes-Kendrick, Sanford Moore, and the Fellowship Missionary Baptist Church Mass Choir come together with narration by Penumbra founder Lou Bellamy. A vibrant show that always features topnotch vocals - obviously.



*Black Nativity. Image courtesy of Penumbra Theatre*

Continued on page 52 →

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## The Phantom of the Opera

HENNEPIN THEATRE TRUST

[www.hennepintheatretrust.org](http://www.hennepintheatretrust.org)

Venue: Orpheum Theatre

December 13, 2013 through

January 5, 2014

Andrew Lloyd Webber's haunting musical is back in a new production overseen by Cameron Mackintosh and choreographer Matthew Bourne, whose take on Tchaikovsky's *Swan Lake* is the most popular dance performance in human history. It's an operatic spectacular that majestically probes issues of self-esteem, internalized shame, and tragic loss.

### RESTAURANT PAIRING: VINCENT - A RESTAURANT

French, romantic - a candleabra wouldn't be out of place here, Vincent Francoual's eponymous restaurant is a perfect pairing for this classic play. Their wine list is exceptional, the food exquisite, and the room is seductive, just try not to fall in love.

[www.vincentarestaurant.com](http://www.vincentarestaurant.com)

Masquerade *The Phantom of the Opera* - UK Tour.  
Photo by Alastair Muir

Continued on page 54 →



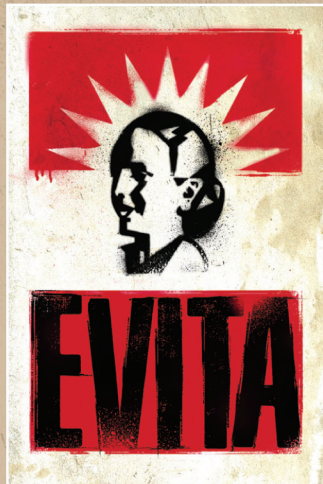


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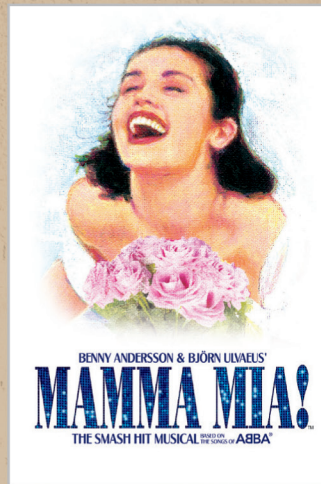
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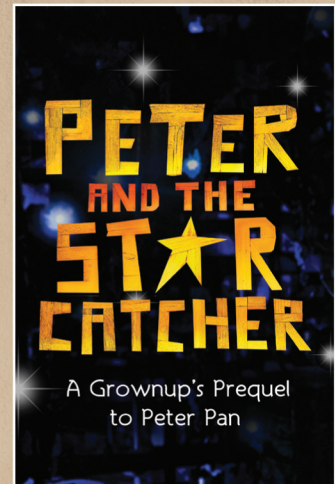
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Photos (left to right): Cast of WE WILL ROCK YOU; Cast of the current Broadway production of EVITA (Richard Termine); MAMMA MIA! North American Tour 2010 (© 2010 Joan Marcus); Jason Ralph and Nicole Lowrance from the New York cast of PETER AND THE STARCATCHER (Jenny Anderson); Will Connolly, Steve Kazee, Lucas Papaelias, Cristin Milioti, Paul Whitty from the ONCE Original Broadway Company (© 2012 Joan Marcus); Cast of SISTER ACT (© 2011 Joan Marcus)



**All Is Calm: The Christmas Truce of 1914**

**THEATER LATTÉ DA**

[www.latteda.org](http://www.latteda.org)

**Venue: Pantages Theatre**

**December 19 through December 22, 2013**

What if men just decided to lay down their arms and stop a war? That's what briefly happened with the Christmas Truce of 1914 during World War I when both the German side and the Brits chose to celebrate by laying down their arms and re-arming with Christmas music, cheer, and goodwill.

*All Is Calm: The Christmas Truce of 1914.* Photo by George Byron Griffiths

Continued on page 56 →





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### Broadway Songbook: George Gershwin ORDWAY

[www.ordway.org](http://www.ordway.org)

Venue: Ordway Center for the Performing Arts

January 3 through January 5, 2014

The great American composer who could combine majesty with jazzy innuendo is celebrated in this intimate, personal look. Here's the man who composed "Lady Be Good," "Embraceable You," "Strike Up the Band," and "Rhapsody in Blue." Audiences will get up close and personal with some top Twin Cities talent.



### School for Lies

PARK SQUARE THEATRE

[www.parksquaretheatre.org](http://www.parksquaretheatre.org)

Venue: Park Square Theatre

January 10 through February 2, 2014

A new adaptation of Moliere's *The Misanthrope* by Tony Award-nominee David Ives sparkles with the facade of 17th-century pretense matched with contemporary slang. Ives, who wrote the erotically charged *Venus in Fur* is an ideal match for the royalist and religious irreverence for which Moliere was famous and infamous.

### The Very Hungry Caterpillar and Other Eric Carle Favorites

CHILDREN'S THEATRE COMPANY

[www.childrenstheatre.org](http://www.childrenstheatre.org)

Venue: Children's Theatre Company

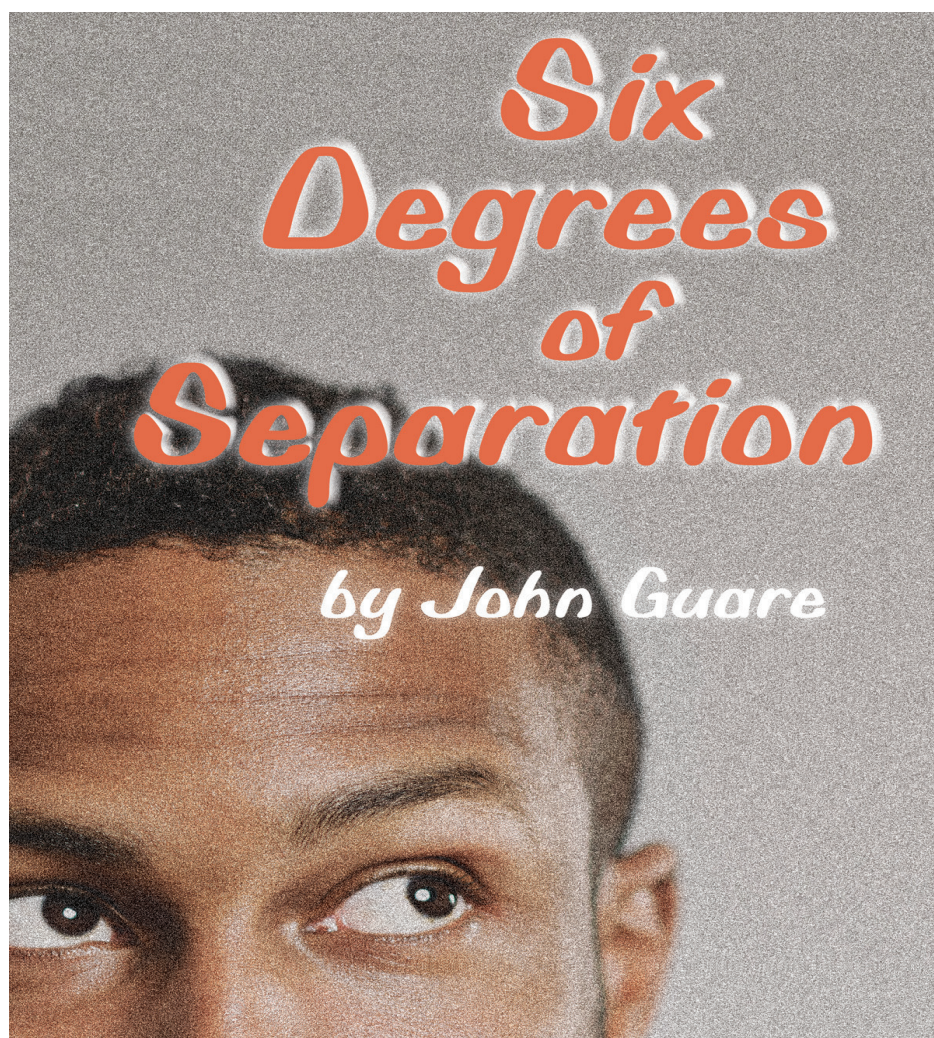
January 14 through February 23, 2014

Nova Scotia's Mermaid Theatre comes to CTC with a black light performance inspired by Eric Carle's children's book illustrations and writing. We will journey along with a chameleon who goes to the zoo and transforms into animals it sees. Mermaid has made its mark with unique adaptations of children's literature.

### RESTAURANT PAIRING: MIDTOWN GLOBAL MARKET

Inch your way through the seemingly endless stalls inside Midtown Global Market. First eat an apple, then a pear (from Midtown Produce Exchange), then a slice of pizza from Jakeeno's, a piece of some salami, some samosa or tacos, and finish with a piece of cake from The Salty Tart. You may walk in a hungry caterpillar; you'll leave a very full butterfly.

[www.midtownglobalmarket.org](http://www.midtownglobalmarket.org)



*Six Degrees of Separation*. Image courtesy of Theatre in the Round

### Six Degrees of Separation THEATRE IN THE ROUND PLAYERS

[www.theatreintheround.org](http://www.theatreintheround.org)

Venue: Theatre in the Round

January 10 through February 2, 2014

In John Guare's comedy, a young man posing as a Harvard student and the son of iconic African-American film star, Sidney Poitier, pulls the wool over the eyes of a wealthy Manhattan couple. Pretending to have been mugged, he charms and dazzles them. Inspired by a true story.

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The carrot hot dog arrives and it looks like a hot dog, it tastes like a hot dog, except it's a carrot. As this young man cons his way into this family, this vegetarian delight will con its way into the heart and stomach of even the most jaded carnivore.

[www.haute-dish.com](http://www.haute-dish.com)



Haute Dish. Photo by Mike Hnida



## Cabaret

THEATER LATTÉ DA

[www.latteda.org](http://www.latteda.org)

Venue: Pantages Theatre

January 15 through February 9, 2014

In 1966 the Ebb and Kander musical blew the lid off Broadway musical theater and was a cultural phenomenon that helped pave the consciousness for Stonewall. Based on beloved gay writer Christopher Isherwood's *Berlin Stories*, pansexual pre-war Berlin was illuminated in all its glory, tawdry and splendid.

### RESTAURANT PAIRING: STRIP CLUB MEAT & FISH

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[www.domeats.com](http://www.domeats.com)

*Cabaret's* Tyler Michaels (The Emcee). Photo by Tom Sandelands

Continued on page 58 →







## Evita

HENNEPIN THEATRE TRUST

[www.hennepintheatretrust.org](http://www.hennepintheatretrust.org)

Venue: Orpheum Theatre

January 28 through February 2, 2014

Andrew Lloyd-Webber's 1970s smash looms as one of the greatest musicals ever. Eva Peron's rise from country bumpkin to ultra-glamorous First Lady of Argentina is juxtaposed with ironic critique sung by the 'Che' Guevara character, an icon of Marxist purism. An unusually political musical pulsating with terrific tunes.

## RESTAURANT PAIRING: MID NORD EMPANADA

In the Cities we're a little short on Argentinian restaurants. What we do have is a rich collection of food trucks. Inside the Mid Nord Empanada truck there are some fried treats just like those found in Argentina. Filled with minced meat and hard-boiled eggs, served with a side of their tart, garlic-infused mojo sauce. Like Evita herself, these humble bites are worth worshipping. [www.midnord.com](http://www.midnord.com)

*Evita.* Photo by Richard Termine



## Ballet Works Project

JAMES SEWELL BALLET

[www.jsballet.org](http://www.jsballet.org)

Venue: The Cowles Center for Dance & the  
Performing Arts TEK BOX

January 24 through February 9, 2014

Dancer Nicky Coelho choreographs a piece about devotion to music. Blake Nellis presents contact improvisation movement. Guest choreographer and New Yorker Norbert De La Cruz III will make his Minneapolis debut. It's also a great way to check out the TEK BOX space at the Cowles. JSB = contemporary ballet innovation.



## Seconds Festival

MIXED BLOOD THEATRE

[www.mixedblood.com](http://www.mixedblood.com)

Venue: Mixed Blood Theatre

March 14 through March 23, 2014

One of the nation's foremost multicultural theater companies is known for its development of boundary-breaking work. This festival of plays and staged readings will reflect music and comedy in black communities, adolescent alienation, and Aztec legend. Expect puppetry and masks, comedy, drama, musical theater, and a bilingual family show.



James Sewell Ballet dancer Nicky Coelho. Photo by Erik Saulitis

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Hubbard Street Dance Chicago. Photo © Todd Rosenberg

Kate Weare Company in *Garden*. Photo courtesy of Kate Weare Company

## DANCE: ON THE MOVE

It's not the new normal. It's the last year of abnormal, says Northrop Auditorium's media maven, Cari Hatcher, and it's about time. While its home on the U of M's campus is being renovated, its Dance Series has camped out elsewhere—at the State and Orpheum Theatres, at St. Kate's O'Shaughnessy, and at Walker Art Center. "It's like throwing a party at someone else's house," she laughs, looking forward to the gala re-opening April 4. Yet it's probably introduced new audiences to its supurbly-curated program aimed at "presenting world-class dance from around the world—things we here can't see anywhere else," Hatcher maintains.

The 2013-24 season, devised by Program Director Chris Tschida, walks the line between out-there and back-then: a mix of classic storybook ballet, highly-regarded emerging companies, and the totally contempo. It opens September 21 at the State with a return of Chicago's contemporary Hubbard Street Dance, "one of our audience's favorite companies." They'll perform the American premiere of "Casi-Casa," by Swedish master choreographer Mats Ek, who's also worked in theater with Swedish icon Ingmar Bergman. The program also includes two works by Alejandro Cerrudo: the dreamlike "Little mortal jump" and "PACOPEPLUTO," with music by—who?—Dean Martin. Yes, that Dean Martin, the rat pack's king of cool. Plus a world premiere by a resident company member.

As part of the Women of Substance series co-produced with O'Shaughnessy to showcase works by female choreographers, on October

12 New York-based Gallin Dance will perform a 60-minute work by the company's muse, Andrea Miller, whom the *New York Times* hails for her "voluptuous polyglot choreography." Says Hatcher, "The work she'll bring here, 'Blush,' takes the moment of a blush and expands it. It's fiery. It's athletic." And it's performed by six dancers in white paint who explode with emotional and physical exertion across O'Shaughnessy's stage.

Ballet Preljocaj returns October 30 at the Orpheum, following 2012's smash hit, "Snow White," which left Twin Cities audiences gasping—and gasping for more. This time around promises more of the same when the company, based in Aix-en-Provence, returns with a work choreographed by Preljocaj himself called "And then, one thousand years of peace." Which is anything but a stroll through Eden. With props that include chains, mirrors, and flags—"really epic, very visually commanding and over the top" promises Hatcher—it presents an impressionistic interpretation of the Apocalypse as foreseen in the Book of Revelations (a book which appears onstage itself, wedged in a dancer's mouth). (An aside: While spending spring in Aix, this writer saw Preljocaj's choreography of Stravinsky's "Rite of Spring": utterly violent, utterly beautiful. I still can't stop thinking about it.)

But what about the fans of arabesques and toe shoes? Not to worry. The classically-trained Shanghai Ballet, organized in 1979, will make its Dance Series debut this season at the Orpheum on November 12. The company will perform "The Butterfly Lovers" of 2001, called "visually a

smash from start to finish" by *Ballet Magazine*. The story is the familiar tale of Romeo and Juliet "but with a new twist," says Hatcher—"a blend of classical ballet with Chinese folk. Brilliant!"

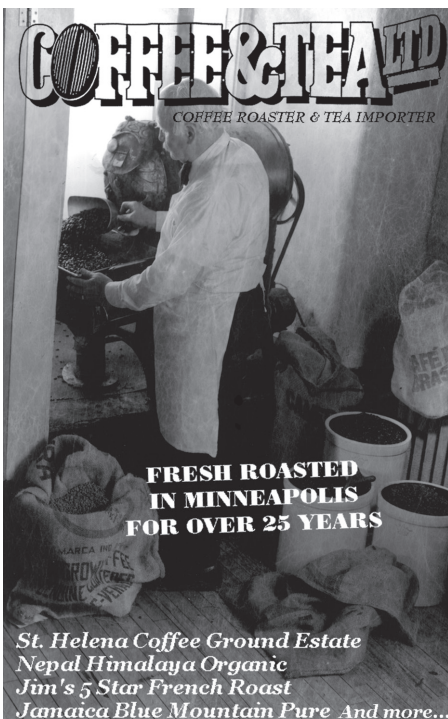
Again as part of the Women of Substance series, Kate Weare Company will perform two works at O'Shaughnessy on December 5—"very lyrical, very beautiful works that showcase the strength of the dance company," Hatcher promises. As part of a residency program affiliated with the performance, "We'll also offer workshops for middle- and high-school girls aimed at growing their self-confidence and looking toward what they want to become."

On January 14, back at the Orpheum, Wayne McGregor and Random Dance return to thrill audiences left crying for more when they first appeared here in 2008. The company's unique approach to dance explores the relationship of mind and body by working with a neurologist to explore the impact of the brain on body movement. "FAR," which premiered to raves in 2010 at London's Sadler's Wells, is inspired by the controversial Age of Enlightenment Studies. The choreography is set to a haunting electronic score by Brian Eno-collaborator Ben Frost and is staged in shadow-and-light installations that include a backdrop of 3,200 LED lights—"definitely a character in the story," says Hatcher, who adds, "His dancers elicit his unique vocabulary. 'How do they DO that?' I always wonder. They've pushed their bodies beyond their boundaries, but they've mastered his vision."

For information, see [northrop.umn.edu](http://northrop.umn.edu). □



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**Ballet Preljocaj**

**Shanghai Ballet**

**Kate Weare Company**  
Copresented with The O'Shaughnessy at St. Catherine University

**Wayne McGregor | Random Dance**

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Wayne McGregor | Random Dance in FAR,  
Photo © Ravi Deepres.





Arabella. 2012 © Ken Howard for Santa Fe Opera



Manon Lescaut. Photo by Karin Cooper

## OPERA: STORYTELLING SEASON

If you're the one I distressed by snoozing through the interminable non-events of *Parsifal* at Vienna's Staatsoper last Easter, forgive me. It won't happen at the Minnesota Opera: Not this year, not any season, for Artistic Director Dale Johnson is all about storytelling. For its forthcoming season, he's chosen a lineup of some of the most dramatic offerings in the repertoire, from comedy to tragedy—tales of love and lust and lust for fame and power—in productions designed to keep us on the edge of the Ordway's seats.

Why? After celebrating its milestone 50th season last year, Dale found himself asking, "What's next?" "What I look forward to is really good storytelling," he decided. "Works where the story is very powerful, and enjoyed in a more personal, emotional way. I'm 62," he divulges, speaking with the energy and passion of a college intern, "so I'm thinking of the legacy I'll want to leave—creating a lineup of works that audiences delight in. They're taken somewhere."

And who's better at that than Puccini? His *Manon Lescaut*, which opens the season September 21, says Dale, is "the piece that put Puccini on the map": the story of the French It Girl who trades love for bling. She'll be sung (in French, with English surtitles, as always) by returning diva Kelly Kaduce (who—spoiler alert—dies on-stage once again, as she did here in Puccini's *Turandot*, *La bohème*, and *Madama Butterfly*. BYO hankie.)

Puccini was taken with French composer Massenet's more intimate telling of the Manon story, Dale explains, "but this is Italian: grander, big arias, sung in a big way. Big emotions. He

wanted to tell the story of 'real' people, not courtiers, told in a real way."

Next up in November is Richard Strauss' *Arabella*—another love story, but this time with a happy ending. "It's in a similar vein to his 'Rosenkavalier,'"—humorous, warm-hearted, but not as bittersweet. No Viennese waltzes, yet it captures the essence of Vienna." Will *Arabella* and her lover outwit her family's machinations to marry her to a rich man? Duh.

Speaking of marriage, and social climbing, welcome to *Macbeth*. Can't have an opera season without Verdi, and this is one of his most dark and potent works. You know the plot, but count on Minnesota Opera to unfold it in an intriguing fashion. "We'll experiment with visual storytelling, use video in interesting ways. The piece is raw and hard, but not 'difficult' in the sense of storytelling. Placed in the 19th century, we'll pare it away. And there's lots of virtuoso singing for the leads—not loud and high, but pulled back."

Returning to Minnesota in the role of Lady Macbeth is Brenda Harris, paired with bass-baritone Greer Grimsley, whom Dale calls "Two of the greatest singers in the world, who love singing together. They've performed *Macbeth* together before," he notes. (And yet she STILL cannot get that blood off her hands.)

Wait, what's this? A work by Minnesota's own musical magister, opera composer Dominic Argento, that's never been seen in these parts? Remedying that, look forward to *The Dream of Valentino*, his only work the company has never performed. "I wanted to right that wrong," explains Dale. "He's an incredible composer, one of

the greats, and our own!"

The work debuted in Washington in the mid-90s to middling reviews, due to dramaturgical muddles, Dale explains. "So I checked with him: 'We're thinking about *Valentino*, but...'" Argento: "I'm way ahead of you. I've already thought it through. I know exactly what to do over." "So he combed through, cut what was needed to tighten the story. Now it's leaner, more direct." It follows the life of the sexy silent movie star, sung by sexy but blessedly far-from-silent James Valenti.

What attracted the composer to the theme? Explains Dale, "He liked the idea of examining what society does to an artist—build 'em up, tear 'em down. And, after the revision, it's so much more gritty. The design is Old Hollywood, very dramatic. It'll knock people out."

That's also the reaction to the production of Mozart's *The Magic Flute*, which originated at the Komische Opera of Berlin. "It's a sensational piece; it exploded all over Europe. They sold 20,000 tickets in the first 24 hours." Designed by the British group 1927, whose forte is hand-drawn animation, it places live singers in the middle of a big, white area with doors all over it, surrounded by animation. "It's super-challenging for singers, but it's incredible," insists Dale. "When I saw it on the Web, I went 'Oh my God! Look at this!'" followed by "Let's do it!" The opera's (boring) spoken dialog is cut, and a piano plays Mozart's music, like a silent movie. It's double-cast with young talent with the ability to act as well as sing.

No snoozing this season. For info: 612-333-6669, [www.mnopera.org](http://www.mnopera.org). □



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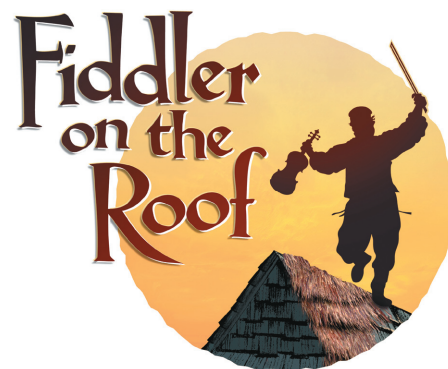
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*Fiddler on the Roof*. Photos by Michal Daniel



## FIDDLER ON THE STAGE

Michael Brindisi could make melodic lemonade out of any old song-and-dance lemon if you give him half a chance. The man looooooves musicals, that's all there's to it. So when he declares, "This is my all-time favorite!" you know it's among the best of the best. And it is. It's *Fiddler on the Roof*.

Oddly, "Tradition!" has not exactly been a tradition on the stage of Chanhassen Dinner Theatre, where he serves as president and artistic director. It's been performed only four times in the dinner theatre's 45-year history, and not for 20 years at that. Plus, it's the 50th anniversary of the beloved show's debut on Broadway, choreographed by Jerome Robbins in 1964.

Brindisi himself has performed in it three times (twice at Chan, in 1978 and 1987) and directed it twice. But, even if you can remember that far back, don't expect the same-old, same-old. "A really new, exciting concept," he promises—"different scenically from what people expect: more organic and realistic. It'll be set in a Russian pine forest—fairly minimal—which will really

focus the story. The orchestra will be integrated into the forest, augmented by actors as strolling musicians. And Music Director Andrew Cooke has orchestrated a klezmer band feeling, too," he adds.

While it's swell to commemorate anniversaries like this, it's even better to tie them to current concerns. And Brindisi does just that: "It's not only about Russian Jews being evicted," he points out. "It's about community. Traditions." And above all, "balance. Balancing the old and the new in our lives, everything you look at in a life. Your 16-year-old kid wants freedom, but you're concerned about safety, control. I, too, as president of Chanhassen, have to balance managerial skills with power." Another universal: "Introducing anything new is always a struggle."

But reprising *Fiddler* won't be. Already advance sales are booming, and his team is pumped. "It's a big show," Brindisi emphasizes—"different from what we've been doing lately. Getting back to a real warhorse, a real classic—one we don't have to tinker with."

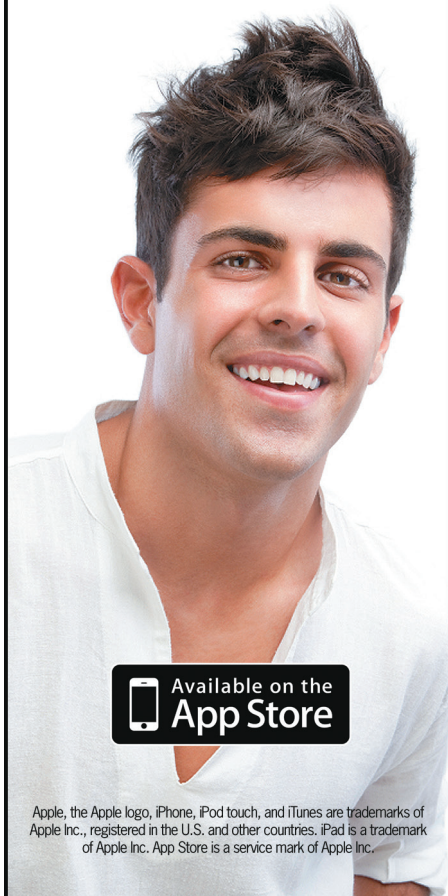
*Fiddler's* cast includes plenty of Chan "war-horses," too: the familiar faces and voices of Kent Rice as Tevye, Michelle Barber as Golde, along with David Anthony Brinkley, Jared Oxborough, and Molly Sue McDonald as the fiddler.

In 1978 Brindisi played the tailor. Later, while auditioning for then-director Gary Gisselman in 1987, Brindisi acknowledged, "I suppose I'm too old for the tailor again? How about the beggar, the bookseller, the innkeeper...anything?" Gisselman wisely cast him as the tailor. This time, he'll stick to the director's chair—unless Tevye gets sick. As his understudy, Michael is growing a beard. Just in case. And, just maybe, fingers crossed: "If I were in purgatory and had to do one show for the rest of eternity, it'd be *Fiddler*," he declares.

The production runs from September 27 through January 25—a great Christmas season show, too. For information: 952-934-1525 or [www.chanhassendt.com](http://www.chanhassendt.com). □



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### 1-USA NEW MEXICO

#### José Julio Sarria, Gay Political Pioneer, Dies

The *SF Gate* reports that José Julio Sarria, a pioneering San Francisco drag queen who became one of the first openly gay candidates for U.S. public office, died Monday of cancer in his Albuquerque home. Sarria, an Army veteran, drag queen and the founder of the International Imperial Court System, ran a groundbreaking, although ultimately unsuccessful, campaign to be elected to the office of San Francisco supervisor in 1961. California State Senator Mark Leno (Democrat – San Francisco) hailed Sarria as a “fearless community leader” whose “visionary and legendary leadership helped build the foundation for our successful modern-day GLBT civil rights movement.”

### UNITED STATES:

#### Bayard Rustin – The Gay Black Pacifist At The Heart Of The March On Washington

The *Guardian* reports that though he was chief strategist for King’s march, Rustin was kept in the background as some organizations considered him a liability. Rustin’s abilities as an organizer and his place as a central figure in the civil rights movement of the 1960s have been overshadowed by the fact that he was also an openly gay man in an era where such was deeply frowned upon. Fifty years later, Rustin—a man nearly forgotten for his accomplishments due to his sexuality—will be honored by President Obama with a Presidential Medal of Freedom, the highest award for a civilian in the United States. Fittingly, the award will be given in time to mark the 50th anniversary of Rustin’s most memorable achievement, organizing the march on Washington.

### MINNESOTA:

#### Minnesota Supreme Court Rejects Misuse Of Criminal Law To Prosecute HIV-Positive Man

The *San Diego Gay & Lesbian News* reports that the Supreme Court of Minnesota today upheld the decision of an intermediate appellate court overturning the conviction of Daniel James Rick, who is HIV-positive, for the alleged criminal transmission of a communicable disease. This decision reaffirms that the government is obligated “to respect the personal and private decisions of consenting adults” regarding sexual acts. Lambda Legal applauded the decision.

### NEW JERSEY:

#### Chris Christie Signs Ban On Gay Conversion Therapy

The *Huffington Post* reports that Republican Governor Chris Christie signed a law on Monday barring licensed therapists from trying to turn gay teenagers straight, the latest example of the potential 2016 presidential candidate steering a moderate course. Although the decision was met with disapproval by Christian conservatives, the governor maintained that he believes people are born gay and that being a homosexual is not a sin. Christie remarked that the conversion therapy had a potential list of ill effects including depression, suicide and drug abuse, and stated: “I believe that exposing children to these health risks without clear evidence of benefits that outweigh these serious risks is not appropriate.”

### MINNESOTA:

#### Minneapolis Presbyterian Church To Host Historic Ordination Of Openly Gay Man

The *Star Tribune* reports that in a historic milestone for the Presbyterian Church, a Minneapolis congregation is set to host the first ordination of an openly gay person to serve as a minister in the faith in Minnesota. Daniel Vigilante, 36, was ordained on August 25th at Westminster Presbyterian Church in Minneapolis, and will serve at the Grace-Trinity Church in Minneapolis, joining only about a dozen other openly gay and lesbian members to be ordained nationwide in the Presbyterian organization. Vigilante commented: “I think it says a lot about how far our church has come over the last 10 to 15 years.”

### 2-ISRAEL

#### Israel To Build First Monument To Gay Victims Of The Nazis

*Gay Star News* reports that Tel Aviv’s Meir Park is to be the site of Israel’s first monument recognizing the gay victims of Nazi Germany. The monument, designed by landscape architect and professor Yael Moriah, will include a large pink granite concrete triangle to represent the symbol used on the uniforms of homosexual prisoners. Eran Lev, who proposed the monument, said that the location of it in the park and near Tel Aviv’s Gay Center is symbolic because one of the first restrictions imposed on Jews by the Nazis was forbidding them to go to public parks. He stated: “We’re bringing that memory back into the public space. We felt it was important to present it as part of the park. This will be the first and only memorial site in Israel to mention the victims of the Nazis who were persecuted for anything other than being Jewish.”

### 3-CANADA

#### Sidney Crosby Against Anti-Gay Law

ESPN reports that the NHL’s top player didn’t shy away Sunday when asked about Russia’s anti-gay law being adopted for the Olympics in February. Crosby, who will play for Team Canada at the Sochi games, spoke at a news conference and said: “I think that everyone has an equal right to play and I think we’ve been supportive of that. With the Olympics and the controversy around that I think those decisions and those laws aren’t necessarily something that I agree with personally ... their laws and their views.”

### 4-GERMANY

#### Germany To Offer Third Gender Option On Birth Certificates

The *Huffington Post* reports that as of November, Germany will be the first country in Europe to offer a “third gender” distinction on its birth certificates. The new law is designed to help children of indeterminate gender so that they will no longer have to be classified as “male” or “female” on their birth certificates. The parents can opt to leave the space blank, and the individual can choose the sex at a later date according to which gender they identify themselves as, or choose to select “neither”.



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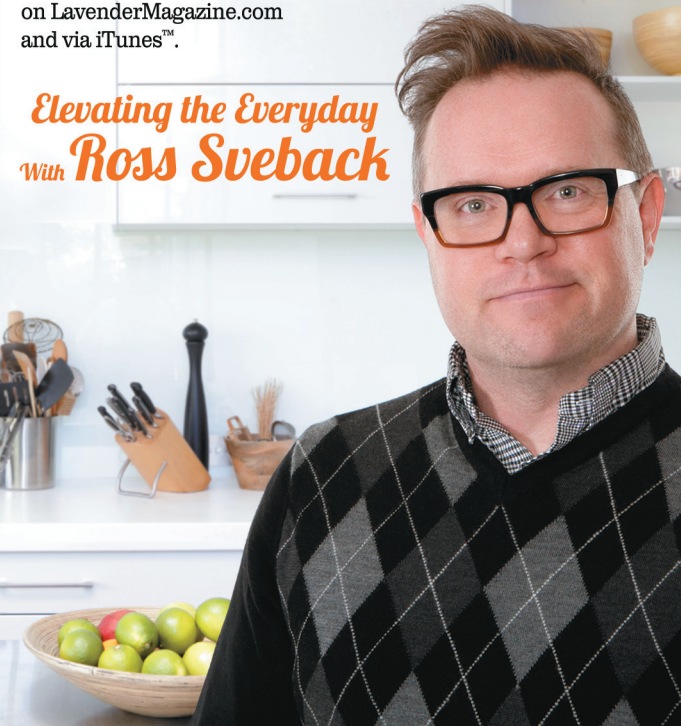
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## GLBT Community Mourns Seven-Decade Activist Sarria

Appropriately enough, José Sarria began his seven decades of GLBT activism in the late 1940s as a drag performer at a famous San Francisco bar, the Black Cat, until it closed in 1964. And like the proverbial cat, he led nine lives over many years as a pioneering community leader.

Sarria died quietly of cancer on August 19 at his home in Albuquerque, New Mexico. He was born on December 12 in either 1922 or 1923 (sources vary), so was 89 or 90 at the time of his death.

What follows are some of Sarria's nine lives. In 1961, he became the first openly gay candidate for public office in the United States when he ran for the San Francisco Board of Supervisors, garnering an impressive 6,000 votes. He cofounded several gay-rights organizations in pre-Stonewall-1960s San Francisco, including the League for Civil Education, the Society for Individual

Rights (SIR), and the Tavern Guild.

In 1965, having proclaimed himself "Her Royal Majesty, Empress of San Francisco, José I, The Widow Norton," Sarria inaugurated the Imperial Court System (ICS). It's now a charitable fund-raising organization throughout the United States, Canada, and Mexico, of which the Imperial Court of Minnesota, established in 1992, is the local chapter.

Among countless honors, Sarria was the 1999 GLBT Pride/Twin Cities International Grand Marshal in 1999. He was also Grand Marshal of the 1989 San Francisco Freedom Day Parade.

Sarria was legendary for his rapier wit, which reigns throughout *The Empress Is a Man: Stories from the Life of José Sarria*, by Michael R. Gorman, published by Harrington Park Press in 1998. My favorite: SIR disbanded in 1980, but during a celebration



José Sarria. Photo courtesy of the Imperial Court

of the 20th anniversary of its founding, the organizers recognized others from SIR, but ignored Sarria, to which he retorted, "... their memories are as long as their peters."

Nicole Murray-Ramirez, AKA Nicole the Great, Sarria's successor as head of ICS, put it best, noting that he was "the Rosa Parks of the gay-rights movement." □

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## Hunter Wins Toast of the Town House Pageant

One of the oldest Twin Cities GLBT club contests, the 2013 Toast of the Town House Pageant took place on August 23 at the bar in St. Paul. The theme was “Viva Las Vegas.” Hosted by Lily White, Pumps & Pearls Drag Revue Show Director at the Town House, the evening drew a large crowd. Six contestants competed for the coveted title.

Tiffany T. Hunter captured the crown. Her moving talent number centered on triumphing over fear involving homophobia, hate crimes, and gay teen suicide. In the evening gown competition, her stunning gold dress and presentation were flawless. Her question-and-answer response aptly told how she would serve as Toast of the Town House.

Originally from St. Louis, Missouri, Hunter moved to the Twin Cities after

winning the Miss City of the Lakes title in 2008. In both 2011 and 2012, she was second runner-up in the national Miss Continental Pageant.

Brandonna Dupri, stepping-down Toast of the Town House 2012, performed several numbers, as did other past titleholders, Mercedes Iman (2011), Eileen Dover (2010), Jamie Monroe (2009), Kaydance (2008), and Dramatica (2007). In keeping with the 2013 theme, the ever-excellent Barbara Gordon, Toast of the Town House 2005, wowed with her in-costume rendition of Elvis Presley crooning “Viva Las Vegas.”

The Pumps & Pearls Drag Revue is the featured entertainment every Wednesday night at the Town House, which marks its 44th anniversary as a GLBT bar this fall. ■



Tiffany T. Hunter (left) and Lily White.  
Photo by George Holdgrafer

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# Six Questions with Minneapolis Mayoral Candidate: BETSY HODGES

This series of questions and answers with some of the Minneapolis mayoral candidates is to give the GLBT community a glimpse of five of the candidates this year. Lavender selected five diverse candidates from the field of almost three dozen to give readers a taste of their ideas and philosophies. Six questions have been formulated to give these candidates a place to express their leadership styles and approaches to governance. These questions are on general topics because the GLBT community is as interested in safe communities, accountable government, and budget priorities as the rest of the greater Minneapolis community. Since Minneapolis is the largest city in the state and its downtown has many amenities used by the rest of the state, this mayor's race affects people living outside its borders. Hopefully, this series will interest and inform your choice for mayor and stimulate discussions.

**1. Mayor Rybak really pushed for making Minneapolis a more “livable” city advocating for more public art, mass transit and community programs. How would your approach as mayor differ and what would be the theme for your term?**

I am proud to have partnered with Mayor Rybak to make Minneapolis a more livable city advocating for more public art, mass transit and community programs. We have the infrastructure and the economy to support one of the nation's strongest bike cultures, and a whole economy surrounding food, bars, and beer. Minneapolis is now a cultural center not only because of its renowned institutions – the Guthrie Theater, the Walker Art Center, and dozens more – but because of the culture of art we have in our city, manifesting itself in murals, coffeeshop art, displays at light rail stops, events like the fringe festival, and hundreds more examples surrounding us every day.

**2. Safe neighborhoods are important to all citizens but the GLBT community is especially sensitive on this issue. How would you work with police, community groups, and the city council towards making the city safer?**

I have laid out my plan for police accountability, I am 100% dedicated to removing any bigotry or racism that exists among any public safety officers, and I am determined to ensure that civilian review of police work is effective and comprehensive. I will continue to work on the budget process to ensure the police department has the resources they need to train and coach their officers and to keep every neighborhood in Minneapolis secure and protected. Minneapolis will be truly great when every person in every neighborhood has a chance for success, and that starts



with equality: equality of rights, equality of opportunity, and equality of treatment under the law and by agents of government.

**3. Block E hasn't been a great success. What would you support doing with the site to make Hennepin Avenue a better venue?**

My first time in City Hall was to oppose the development of Block E. Clearly, that space needs dramatic renovation or simply to be torn down. I am open to a number of ideas for what to do with the space, but I am determined not to see it become another public subsidized bad bet. As Mayor, I will not use the taxpayers' money on these kinds of private sector projects that don't pass the litmus test for public subsidies.

**4. Mayor Rybak was an advocate for public spending on the Vikings' stadium. If the Timberwolves, for example, began demanding a new arena, how would you deal with that situation?**

I would say, “no.”

**5. The GLBT community members are taxpayers and as such we care about accountability for the city's budget. How would you make sure we aren't wasting money on duplicate programs or unproductive initiatives?**

My career in public service has been devoted to making Minneapolis' budget reflect our values and give the taxpayer the greatest possible return on investment, and I am committed to holding all programs and initiatives to the highest standards of efficiency. I have worked with Mayor Rybak for years, fighting for pension reform and balancing the budget to save the City millions of dollars, protect our important priorities, and lower taxes. Every policy I have unveiled - and every policy I will unveil as a candidate and as Mayor - includes an oversight component that will make sure there is no duplication of efforts.

**6. What direction do you think Minneapolis should take concerning energy use and affordability for residents and businesses?**

We should advocate fiercely to get the best deal for Minneapolis. As Mayor, I will fight for more affordable energy and energy that is made responsibly in a way that lowers our greenhouse gas emissions and creates a cleaner, healthier environment for Minneapolis families. We must hold ourselves and our partners accountable to deliver better, 21st-century energy to Minneapolis residents. □

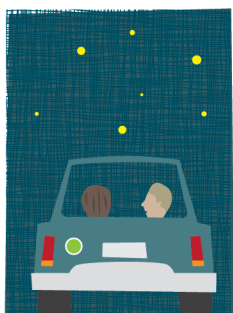




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## ART FAIRS: POWDERHORN AND LORING

POWDERHORN - AUGUST 3, 2013



Photo by Sophia Hantzes



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## All-Girl Cruise!

The first porn movie I ever saw was called *Sex Boat*. I was 17 and a couple of suburban boys invited my best friend and me over to watch “pay TV.” (Children, this was back in the day when most people had fewer channels than you have fingers on your hand. Only people who lived in an Appalachian ‘holler or the very rich had cable.)

So we showed up, expecting to see *The French Lieutenant’s Woman* or some similar film that pretends to be foreign and arty simply to justify its liberal use of soft-focus nudity. But the boys had something else planned.

With the type of delusion borne from a wishful brew of teenaged hormones, the boys flipped to a channel that was normally scrambled. One of the guys had put all of those seemingly worthless hours of *Dungeons and Dragons* treachery to practical use. He had figured out away to break into the porn channel.

The boys were hoping, of course, that my friend and I would be so stimulated by the opening scenes of *Sex Boat* that we’d immediately begin shucking off our clothes and climbing on top of them. Instead, we inched closer to the screen and became engrossed in the movie’s plot, which I later learned, was quite clever and intricate for a sex movie.

The movie began with a woman and man having sex in the outdoors. They are discovered by the woman’s fiancé, who chases off his rival and then ties his girlfriend to a tree while he takes a meditative walk to ponder her punishment. When he returns, he triumphantly declares: “I’m sending you on an all-girl cruise!”

This, apparently, is meant to deny her of the male member she craves so deeply. But as soon as the ship departs, the girls

on the boat—who have all been sentenced to the cruise for various sexual crimes—become frisky and many lesbian high jinks ensue. And, then, pirates board the ship and things get even more complicated.


Ever since I first saw this movie I yearned for the day when I’d be sentenced to an all-girl cruise. This may explain many of my bad behaviors. These crimes were committed in hopes that I’d be dragged before a stern but beautiful female judge (blonde and ruthlessly Nordic), and against the background of the “wonka-wonka-wonka” music that always signals the start of a sexual romp in a porn movie, I’d be shipped off with a boatload of girls who just can’t seem to keep their shirts buttoned.

So, recently, when a friend who owns an ecotourism business invited me on an all-girl trip to the Alaskan wilderness, my first question was “will we be on a boat at any point of the trip?”

“Yes,” she answered cautiously, knowing full well of what I was hinting at. “But you’re the only lesbian on the trip, so don’t get any big ideas.”

“All the woman on the *Sex Boat* were straight, too,” I said. “And look how that turned out.”

Today, as I packed the required fleece, turtlenecks and long underwear, I tossed in a few pieces of my finest lingerie. We’ll be on a ship in the Bay of Alaska for only a few hours, but I expect it gets awfully stuffy in such confined quarters.

My next column will be written from the wilds of Alaska. Stay tuned to learn what happens when 10 strangers are forced to spend a week with a randy columnist who possesses devilish good looks and raw animal charm. If I can keep the pirates at bay, I like my chances. Wonka, wonka, wonka...



## ART FAIRS: UPTOWN

AUGUST 3, 2013



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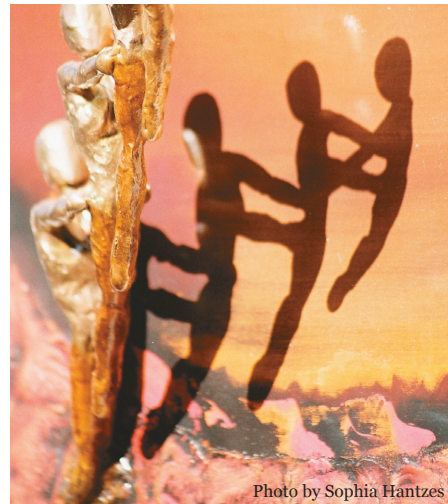


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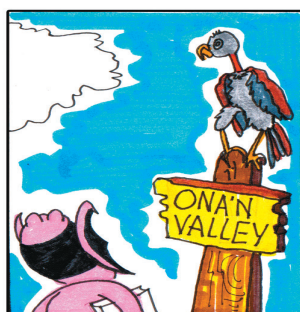
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TROLÍN, UN DIABLITO ROSA

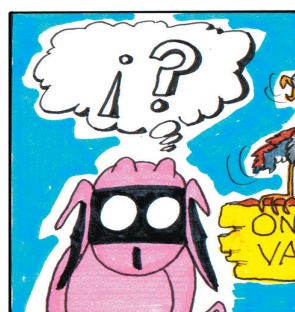
POR RODRO



Onan Valley  
Vallée de Onan



...And Onan sowed his seed on the land.  
...et Onan planta sa semence sur cette terre.



!?



Just in case!  
Juste au cas!



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## Mama - Through the Eyes of Todd P.

I remember running across the street to my grandmother's house every week. I'd run there when she made bread or when my mom, Mama, would get into one of her fits. Mama called me a cock-sucking son of a bitch when I was younger. And my brothers did me no better—they told me they'd kill me if ever they found out I was gay. "Home" was the name they called it, but it was really only a house across from my grandmother's.

I lived in Fredricksburg, Texas, then. I didn't particularly like Texas, nor do I much now, but it's all I've ever known, and so here I remain. I've been single every step of the way—47 years old and never much felt loved.

I ought not to get too much ahead of myself—I don't want to give the impression that I'm depressed or that my life has been one gigantic tragedy. I want you to know that I am happy—I'm just missing a couple of pieces.

And I'm not like those people you hear about on T.V.—I'm not a head-case who uses his childhood to warrant his own abusive behavior. No. I want the best for everybody. I don't want people to suffer. I don't wish upon anyone what it was like for me. I'm a hugger, and a dang good hugger at that.

I guess Mama helped make me this way. She showed me how not to be. But I loved her then. I love her now. And I know she loved me, too.

She worked nights as a waitress. Sometimes she'd come home at midnight and

honk the horn from the driveway to lure me to her car. These nights were my favorite—she'd take me to the convenience store to buy Opitz sausages with mustard, and we'd sit and eat in her car. These nights I treasure, however rare they were, because this was how I imagined "normal" felt.

Her perfume was unforgettable. Ava, I think it's called. To me, despite her abuse, she was my Ava lady—a glamor queen with fantastic clothes and beautiful wigs. Tempting, those wigs—I used to play dress up in them when she was away (and she was none too pleased when she found me out).

So darling in one moment and so vicious the next, I wonder now if there wasn't something more to it—that she had something wrong with her. There must've been something there.

And The Call. I was 19 when I got The Call.

It's January 7, 1986.

"Hello, is this Todd?" asks a lady calling from the hospital. Mama's been in the hospital for a while, recovering from a stroke. She had called me earlier that night, around 10:00, worried about the physical therapy she'd undergo once she was released. She was afraid the physical therapists wouldn't know where she lived. I talked her down, of course.

"We need you to get to the hospital. Your mother has taken a turn for the worse," says the lady from the hospital. My face heats up.

My heart beats faster. Not another stroke. Please, Lord, not another stroke.

My sister and I make our way to Aunt Rosie's house to grab her car—it's an old-timey thing with 4 doors. Dark brown. Light top. My aunt wishes us well, sends her prayers, and my sister and I make our way to San Antonio.

"I don't know what I'm going to do if she dies," I tell my sister.

My sister consoles me. "Let's just wait till we get there, Todd," she says.

By the time my sister and I arrive, we're told Mama's on life support. She's dead by 1:00.

Her casket was open for her wake, and under a veil as sheer as an angel's wings, she lay. As I made my last visit with her, looking upon that storied face, she looked as if she were breathing, ever so softly. She looked herself quite like an angel, gently drifting away from the world, away from her torment. She'd found peace. I know it.

I don't want a funeral when I die. I want a party. I want everyone I love to talk about our silly inside jokes and sweet, sweet memories. I want them to talk about what a hugger I was, and how happy I made everyone feel.

When I die, I want to leave the world happier than I found it. ■

Todd P. lives in Dallas, Texas. He's currently accepting boyfriend applications... and hugs.





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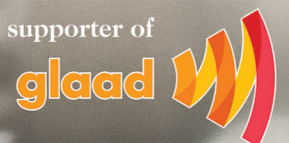


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